The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 22, 1919 PRICE TEN CENTS

EMMA STEPHENS

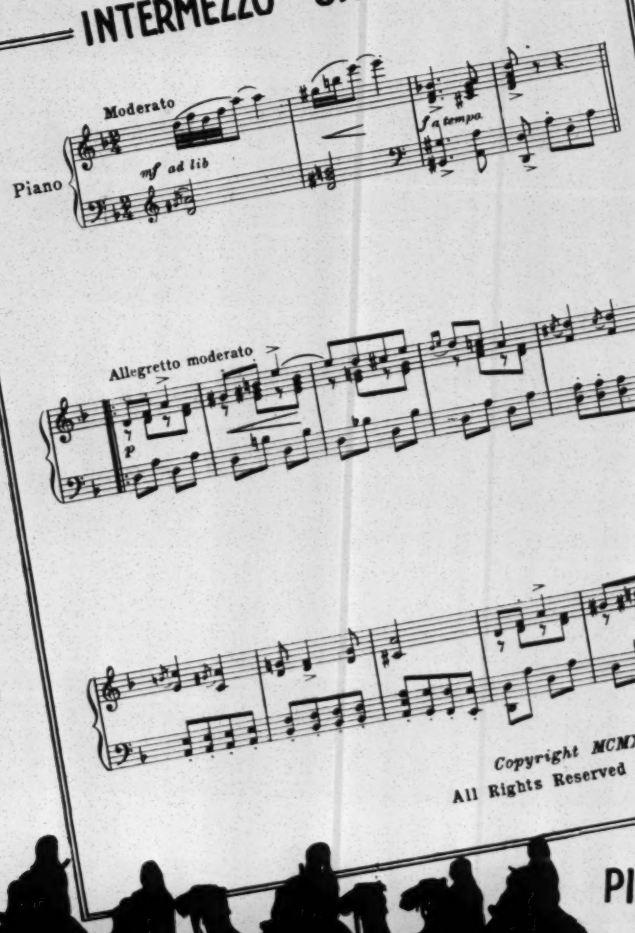
THE NATIONAL THEATRICAL WEEKLY

The House of Harms present their annual Song and Instrumental number of the *better class.*

Arabian nights

Composed by M. David and Wm. Hewitt

INTERMEZZO - ONE STEP



VOCAL ORCHESTRATIONS
MAY BE HAD FOR ALL VOICES

A PARTICULARLY ATTRACTIVE NUMBER FOR DUMB ACTS AND ALL OTHER ACTS USING INSTRUMENTAL MUSIC

SONG

Lyric by Herbert Reynolds

Copyright MCMXVIII by T. B. Harms & Francis, Day & Hunter, N.Y.
All Rights Reserved
International Copyright Secured

PUBLISHED FOR
PIANO SOLO, SONG, ORCHESTRA, MILITARY BAND

T. B. Harms and Francis, Day and Hunter - 62 W. 45th St., N.Y.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by FRANK QUEEN, 1853

NEW YORK, JANUARY 22, 1919

VOLUME LXVI—No. 50
Price, Ten Cents, $4.00 a Year

SHOWMEN AT ODDS OVER MEDALS

ONE SAYS HE WAS BEATEN

The recent presentation of medals by the New York branch of the Showmen's League of America to certain of its members who took part in the United War Work campaign drive last November has resulted in considerable dissatisfaction being aroused regarding the method of distribution employed.

The medals in question were donated by John D. Rockefeller, Jr., who, it will be remembered, acted as chairman of the United War Work campaign drive, and were intended, according to an official of the League, as rewards for the outdoor men who tendered their services free of charge during the course of the drive. Those who were to receive the medals, according to this official, were to be designated by the Executive Committee of the League.

The matter, it seems, reached a point recently that resulted in a lively row in the club rooms, according to Dare Devil Raymond, who asserts positively that he was promised a medal. According to him, although he has made repeated demands for the medal, he has been consistently refused, the Executive Committeemen recently informing him that it had been finally decided his claim was not valid.

Determined, however, to press his claim to recognition before the whole organization, Raymond went up to the League club rooms on Sixth avenue about ten days ago and delivered himself of an ultimatum, demanding to know just why his medal was withheld. According to Raymond's story, he had scarcely opened his mouth to utter his protest when he was seized by several members of the organization and bodily ejected from the building.

Furthermore, Raymond adds, not satisfied with having thrown him out of the club rooms for demanding what he deems his rights, one of the members called a cop, who was asked to assist in his expulsion. During the melee, Raymond claims that he was roughly handled, and, in addition to having his feelings hurt, also had his new overcoat badly damaged.

Just prior to his alleged expulsion from the League rooms, Raymond declares he requested that the ten dollars he had previously posted as an initiation fee be returned to him, which request, he states, was refused.

Raymond, however, insists that the incident is far from being closed. He has already brought the matter to the attention of Mr. Rockefeller.

A member of the Executive Committee of the League, when advised of Raymond's claims to recognition, stated this week that the medals that have caused all the trouble were given to the organization with the express understanding that they should be given to none but members of the Showmen's League. Raymond, he declared, was not a member and that ended the matter as far as he was concerned.

(*Continued on page* 32.)

SUE GEORGE TYLER

The entire company that played in "Among Those Present" at the Knickerbocker Theatre early this season have filed suits in the Municipal Court against George Tyler, producer of the play.

All the players claim additional salary which they say is due them for having rehearsed a week and one-half longer than the four weeks provided for in their contracts. The aggregate amount of their claims is $851.94.

The individual claims are set forth in separate bills of particulars filed by Paul N. Turner, the plaintiffs' attorney, to which are annexed the original contract made by each player with Tyler, and upon the salary set forth in the contract each of the nine players who has brought suit bases the amount of his or her claim. These are as follows:

Hassard Short received $275 a week in New York and $300 on the road; his claim is for $240.66.; William B. Mack received $250 a week and his claim is for $175; John G. Sparks, $100 a week, claim is for $87.50; Dudley Digges, $100 a week, claims $87.50; Robert Barrat, $100 a week, claims $78.75; Joseph Woodburn, $75 a week in New York and $100 a week on the road, claims $28.14; James Dyrenforth, $75 a week, claims $28.14; Julia Hay, $150 a week, claims $56.25; Mona Kingsley, $80 a week in New York and $100 for the week the company played in Washington, claims $70.

Tyler has filed a general denial of all the claims through his attorneys, Dittenhoefer and Fishel.

RECOVER FOR LOST TRUNK

Erna and Jennie Donals (Donals Sisters), gymnasts, obtained a judgment for $90 last week in the Municipal Court against Ralph Bayhl, who conducts the N. V. A. Theatrical Transfer Company.

The girls claimed in their complaint, filed by M. Strassman, their attorney, that the defendant lost their trunk, which he carted from the Columbia Theatre after they finished playing there last October. Bayhl claimed that he placed the trunk in a garage, from which place it was stolen.

COHAN RE-WRITING PLAY

George M. Cohan is rewriting "The Royal Vagabond," the latest Cohan and Harris musical production, which opened in Baltimore less than three weeks ago and was brought to New York for recasting following its Baltimore engagement.

Tess Kosta and Frederic Santley will replace Caroline Wade and Douglas Stevenson. The show will probably reopen in Atlantic City January 27.

HALE SUES HAIG & LOCKETT

Frank Hale brought suit in the Third District Municipal Court of New York last Thursday, to recover $1,000 from Haig and Lockett.

Hale, in his bill of particulars, claimed that he had produced the dances of the new Haig and Lockett act, attending to the rehearsals and arranging for the production of the act, and that the sum sued for is due him.

SHUBERTS TO STAR DRESSLER

Marie Dressler has completed arrangements with the Shuberts by the terms of which she is to be starred under their management in an attraction expressly written for her.

FORM ASS'N TO OPPOSE PROHIBITION

BELIEVE IT WILL HURT BUSINESS

The first step toward the formation of a theatrical anti-prohibition organization, the purpose of which will be to fight the enactment of a nation-wide "bone-dry" amendment to the constitution, on the ground that such a step will strike a hard blow to the theatrical business, was taken last week when a petition was hung upon the bulletin board of the Lambs' Club and was soon filled with over 200 names. During the present week, it is expected that several thousand more will be added to the movement.

No name has yet been chosen for the organization, but the one most favorably discussed and which will probably be adopted, will be the American League for Personal Liberty. Few details of the organization have yet become public, but it is stated that Augustus Thomas, Mark Swan and other men known from one end of the country to the other in the theatrical world, are giving their support to the movement.

The plan of the organization is to attempt to show the great mass of citizens of the country, by means of mass meetings, the spreading of literature, etc., that absolute prohibition would be a great blow to the theatrical business. It is not unlikely that a big meeting will be arranged for Carnegie Hall within the near future.

As soon as plans are perfected, a campaign in all the theatres of the country will most likely be undertaken and millions of patrons be urged to use their influence against the proposed measure.

Managers throughout the country, as well as on Broadway, are just beginning to wonder what effect the passage of such a measure by the law makers at Washington would have upon the box offices of the nation and many of them have concluded that it will be highly injurious. In the larger cities, they point out, a little bit of liquor between the time patrons leave the theatre and reach home, has almost come to be a part of the performance and if cut off will take enough out of the enjoyment of the evening to make many persons remain at home.

ZIEGFELD SIGNS CHIC SALES

Chic Sales has been added to the cast of the Ziegfeld Midnight Frolic and will make his first appearance atop the New Amsterdam Theatre, February 3.

Ned Wayburn, who was scheduled to sail for Europe the fifth of this month, where he was to have produced a "Frolic" for Flo Ziegfeld, has had to defer the sailing until such time as he has fully recovered from the cold which has confined him to his Long Island home the past three weeks.

SPELLMAN MOVING OFFICES

Frank Spellman, the circus man, was in New York last week, making arrangements for the removal of the headquarters of his out-door show interests from Cleveland to New York.

GOULD AND LEWIS SUED

Arthur J. Horwitz is suing Jay Gould and Flo Lewis, of Gould and Lewis, for $625, which he says is due him in commissions from the Gould and Lewis act, now split.

In the action, brought in the Municipal Court through H. J. and F. E. Goldsmith, his attorneys, Horwitz claims that he had a contract with the defendants which provided that he was to receive $25 weekly for booking the act. He claims that the act owes him $625, the defendants having failed to pay him for 25 weeks during which they worked through his booking, he says.

The action was started last May, and a month later Horwitz obtained a judgment by default. Then David Steinhardt, the defendants' attorney, made a motion to open the default, which was granted, and the case is now pending in the 3rd District Municipal Court.

DISAGREE OVER SUNDAY SHOW

Sandusky, O., Jan. 17.—John Himmelein has gotten into a controversy with Billy Allen which may reach the courts.

According to Himmelein, Allen had a contract with him for six nights and containing a cancellation clause. Two weeks before the date set for the engagement Allen wired Himmelein that, unless he be given a Sunday night also, he would cancel the week, and as Himmelein could not give him one Allen did cancel.

The legal phase of the case hinges upon the fact that the contract called for a week's engagement, and, as Sandusky plays Sunday night dramatic shows, a week is held to include a Sunday date.

LA MONT PAID ACT HIMSELF

Bert La Mont is suing the Walsh Amusement Company, which controls the Crescent Theatre, Brooklyn, for $50.

According to the bill of particulars filed in the Municipal Court by La Mont, through his attorneys, Levy, Hamburger and Pelikan, La Mont booked Belle Newman at the defendant's house for the week of December 2, 1918. She was to receive $50 for the week's engagement. However, it is alleged, after Miss Newman finished her engagement, the defendant failed to pay her the salary agreed upon and La Mont had to pay her the salary out of his own pocket.

COOPER LEAVES BAYES SHOW

Lew Cooper, one of the principals in "Ladies First," handed in his two weeks' notice last week because, he says, Nora Bayes, owner and star of the show, insists on the principals working for nothing in the Sunday night concerts she recently inaugurated at the Nora Bayes' Theatre.

BUY THEATRE FOR FACTORY

Terre Haute, Ind., Jan. 17.—The American Tobacco Company has purchased the Grand Opera House of Vincennes and will convert it into a cigar factory. As this was the only house in Vincennes, it will be impossible for legitimate attractions to play there.

HAMMERSTEIN CAST COMPLETE

Arthur Hammerstein has engaged the following players for the cast of "Linger Longer Lucy": Peggy O'Neill, Chas. Ruggles, Bert Gardner, Fred Lennox, Mary Milburn, Zelda Sears, Olga Mishka and William Halligan. Rehearsals started last week.

"ATTA BOY" GETS $35,000 CLEAR IN 2 WEEKS

TINNEY FORMING NEW COMPANY

After being brought to the Lexington Theatre saddled with debts totaling $15,000, "Atta Boy," the musical show presented by the soldiers of the Proving Grounds at Aberdeen, Md., with Captain Frank Tinney featured, closed last Saturday night with a profit of $35,000 after all expenses, including the $15,000 indebtedness, had been paid.

This huge profit, it was stated, was realized chiefly from program advertising and from "other sources," not the least of which was the total receipts, which averaged $12,000 a week for the four weeks.

The cost of producing the show was $21,000, and for two weeks before it came to New York it played without Tinney in Washington, Baltimore and Wilmington, doing poorly in all these cities. However, having been assigned to investigate the manner in which the show had been financed, cast and produced by various civilians who had a hand in it, Tinney reported to his colonel at the Proving Grounds that the civilians had not used discretion in the amount spent in the play's production and suggested that they be eliminated. This was done and Tinney was ordered to head the cast.

Besides the $20 a day which the officers in the show are receiving for expenses and the $3.52 allowed the men, the entire cast will receive a pro rata division of one day's receipts upon their return to the Proving Grounds.

Captain Tinney, however, who expects to receive his honorable discharge from the army this week, will begin rehearsals in the new "Atta Boy" show that he will head and which he wrote with Ballard McDonald and Nat. Osborne. This show, it was explained, is one of a series of "Atta Boy" shows that will be presented within the next six months so that the boys who have seen service overseas and who will comprise the casts will have employment. Tinney will travel with each company long enough to help the show gain favor, receiving $250 a week for his services. The other members of each cast will also receive salaries. Dan Dody is staging the first of these companies, which opens at the Nixon Theatre, Pittsburg, February 3.

It was further explained that the Home Again Corporation has been organized by a number of wealthy men interested in finding employment for the boys who have returned from service overseas and Tinney has been placed in charge of the productions to be sponsored by the corporation, the first of which is the one which Tinney is about to head. Chris Brown will travel in advance of the new show and Jack Pierre has been appointed manager.

MANAGER IS ROBBED

CONNELLSVILLE, Pa., Jan. 18.—Paul Hillis, manager of the Manhattan Players, has asked the police, he says, to arrest one Jimmie De Laird, who claims to have recently closed with the Owens Players and to have been formerly with Emily Smiley, and also advance man for Sartello.

The man turned up in this city saying he was flat broke and asking for work As the company was full, Manager Hillis told De Laird they would take care of him until he could get a position, and Harold Larned, the agent, allowed him to share his room. While Larned was in the bathroom yesterday morning De Laird, Hillis told the police, made his escape with $257, being Thursday's receipts, and some money belonging to Larned. Any information concerning the whereabouts of De Laird will be gratefully received by Manager Hillis, Soisson Theatre, this city, till January 25, and thereafter to the Dixie Theatre, Uniontown, Pa. Hillis has offered a reward for information leading to the arrest of De Laird.

NEW CAHILL PLAY FALLS SHORT

WASHINGTON, D. C., Jan. 20.—Marie Cahill has gone in for "b'gosh" comedy in "Just Around the Corner," her newest vehicle, shown to a Washington audience last night. Miss Cahill appears in the role of a "Miss Fixit," not altogether unlike the part Grace George is essaying in "The Widow's Mite."

The critics who saw Miss Cahill last night declined to ladle out unstinted praises. They were inclined, in fact, to pass along the verdict chiefly in view of the fact that three wise theatrical heads like Marie Cahill, George V. Hobart and Herbert Hall Winslow may yet make a sensation of a play that argued none too well at its opening.

The Marie Cahill of "Nancy Brown," who used to frisk rubes along Broadway, has retired to rural solitudes in her new production, which was designed by Winslow apparently to show that the average small town contains more general meanness and narrow-minded wickedness than can be found between the Battery and The Bronx. Miss Cahill appears as a city lady who retires to the country to recoup her fortunes as the proprietress of a general store. Between the times she is dodging the slings and arrows of bucolic cussedness she is ladling out great doses of optimistic philosophy, interladen with smiles, and there is a suspicion that Miss Cahill can hardly restrain a burlesque wink at the too deft ease of her optimism when things are breaking badly for her.

There are several songs which are received well, and Miss Cahill sings one or two herself.

The supporting company is competent and includes Wilson Reynold, Lorin Baker, Amos Peel, Wallace Owen, Roy Bryant and Eugenie Blair. G. M. Anderson, one of the producers, witnessed last night's performance, which was given at the Shubert's New Washington Theatre, the Garrick.

WILL START BUILDING AGAIN

Work will be started February 1 by the Thompson-Starrett Company on the two new theatres planned two years ago for West Forty-second Street, on the site between the Lyric and the new Selwyn Theatres. The plot runs through to Forty-third Street, opposite the *Times* Building. The smaller of the two theatres will be at the Forty-third Street end of the plot, and the entrance to both houses will be on Forty-second Street.

Both theatres were designed by De Rosa and Pereira, architects, who also designed the Vanderbilt and Belmont Theatres. The house at the Forty-second Street end of the plot will have a seating capacity of 1,100, and the one in back of it on Forty-third Street will have but 700 seats. The estimated cost of construction and equipment will total $500,000, in addition to which the ground is valued at $1,500,000.

The Sperry and Hutchinson Company, the trading stamp corporation, owner of the property, entered into an agreement two years ago with Sol Bloom, in which the corporation was to finance the construction and equipment of the two theatres. Bloom leased the theatres from the owner for a period of twenty-one years, with options of renewal up to ninety-nine years after the initial period had run out.

Last year, Bloom sold his lease in the contemplated theatrical project to the Selwyns, who will manage and control both theatres after they are completed, which will probably be next September.

CAMPS GET "SICK-A-BED"

"Sick-A-Bed," the Edith Watts Mumford farce which ran for three months at the Gaiety Theatre last year, has been acquired from Klaw and Erlanger, the producers, by Edward H. Peple, who has organized a company to play the Liberty Theatres, opening at Camp Upton, February 3.

Those in the cast are: Chester Clute, Kathleen G. McLain, Olga Lee, Rhea Vanola, Thomas Meegan, George Burton, Guy B. Kibbee, William Belfort, Robert Bennett, George Paige and Wilbur De Rouge. W. F. McLain has been appointed manager.

AGREE TO FIGHT 1 NIGHT STAND EVILS AS BODY

CENTRAL MANAGERS MEET

Resolutions pledging that one night managers of the Eastern and mid-Western States will stand together and fight all labor and other troubles as a body, hereafter, just as the vaudeville managers are doing, were made at the regular semi-annual meeting of the Central Managers' Association, held last week in the rooms of the Vaudeville Managers' Protective Association. In fact, the association, in laying plans to expand, has decided to model its organization after that of the vaudeville managers.

A number of resolutions were passed at the meeting, among which was one empowering the secretary, Nathan Appell, of the Orpheum Theatre, York, Pa., to lease an office in the Knickerbocker Building, at Broadway and Thirty-ninth street, so that the organization may have a New York headquarters. Heretofore, the association has been using the office of Paul Scott, in the same building. I. C. Hopter, of the Darcy and Wolford office, which is next door to the room engaged, was engaged to take charge of the new office.

Another resolution passed was one to amend the by-laws of the association so that certain States or districts of the organization which had to face trouble or difficulties peculiar to it alone could deal with the situation without involving the entire association, although it would have the support of the whole membership if it needed it at any time. It was offered by Charles A. Yecker, was unanimously carried, and was as follows:

How Members Can Take Action by States or Districts.

The United States is to be divided into districts and States, as may be deemed advisable by the Executive Committee and wherever a district or state has ten members in good standing the members of such state or district are empowered to call a meeting in the name of the Central Managers' Association for the purpose of mutual protection or betterment of conditions.

These meetings are to be called by the Secretary of the Association on the written request of any two members of a state or district. Such meetings shall be duly organized by the election of a Chairman and Secretary. If possible these meetings are to be attended by the Secretary of the Association or a member of the Executive Committee or both. The complete minutes of all such meetings shall be faithfully kept and mailed to the Secretary immediately, who in turn will lay them before the Executive Committee.

Meetings will receive the support, financial and moral, of the entire Association. But in case the Association is called upon for financial aid, that wherever possible the sums so advanced shall be returned to the Association by Assessment levied against the members of the State or District calling for such aid.

J. F. Genkinger then offered a resolution which was also carried, to the effect that any member who failed to pay his dues within fifteen days should be suspended.

Montgomery Moses, a member, addressed the meeting regarding how necessary it was for each manager to make his reports, sent nightly to the central office of the association, on shows that play his house, absolutely accurate. He stated that these reports were so valuable that no inaccuracy should be permitted. He then made a motion that was seconded by I. C. Mishler and carried, as follows:

That members who do not send reports to the association shall be omitted from the mailing list until such times as they send in their information sheets.

I. C. Mishler then took the floor and stated that he had noted that some members failed to grasp the idea as to how to report the number of stage hands provided. He requested the secretary to notify all managers to state just how many men were employed, not extra men, but every man put to work.

The secretary promised to send out such instructions.

Mr. Moses then continued his remarks on the value of the reports and earnestly pleaded that managers must see the shows themselves and not take another's word for it. And that, above all, petty differences with the agent and manager should not enter into the judgment rendered on an attraction.

J. F. Genkinger then presented the wage scale that had been demanded of him by his local of the I. A. T. S. E. It was considerably higher than in other cities through his section. He presented the pay roll for the stage crew for "Chin Chin," amounting to $102. The matter was referred to the Executive Committee for prompt action.

A communication from C. A. Gilmore, Richardson Theatre, Oswego, N. Y., was read requesting the association to hold at least a State meeting at Syracuse. The matter was referred to the Executive Committee.

A lengthy communication was read from Harry Beeson of Uniontown, Pa., in which he stated his troubles with musicians. He also requested that the next meeting be held in Pittsburgh.

The secretary was instructed to advise Mr. Beeson that if he so desired, his complaint against his musicians would be laid before the national body.

J. J. Quirk of Mahanoy City, Pa., then recited the unjust demands that were being made on him by his musicians. He was requested to put his complaints in writing and send them to the Executive Committee.

During the discussion on this matter, it was developed that a musical union has no right to dictate the number of men in an orchestra.

I. C. Mishler then took the floor and advocated stopping the sale of song books, stories of the play, etc., in the lobbies of theatres. He quoted the books of "The Unmarried Mother" costing 7½ cents and sold for 25 cents, which was an imposition on patrons, he said. Mr. Mishler realized that it would not be wise to pass a resolution on the question, but felt that all managers should give this matter careful thought, he said.

A general discussion was then entered into regarding the next place of meeting. H. L. Weil suggested Cleveland, O., I. C. Mishler, Cedar Point, O. Others favored New York. A. P. Way suggested that certain cities be nominated and left to a vote of the organization, by mail. The question was finally left in the hands of the Executive Committee.

The houses represented at the meeting were the Lyric Theatre, Allentown, Pa.; Cambria Theatre, Johnstown, Pa.; Orpheum Theatre, Harrisburg, Pa.; Avenue Theatre, DuBois, Pa.; Mishler Theatre, Altoona, Pa.; Opera House, New Castle, Pa.; G. A. R. Opera House, Shamokin, Pa.; Trent Theatre, Trenton, N. J.; Orpheum Theatre, York, Pa.; Lyceum Theatre, Ithaca, N. Y.; Powers Theatre, Grand Rapids, Mich.; Oliver Theatre, South Bend, Ind.; Fulton Opera House, Lancaster, Pa.; Fuller Theatre, Kalamazoo, Mich.; Orpheum Theatre, Easton, Pa.; Scottdale Theatre, Scottdale, Pa.; Colonial Theatre, Norfolk, Va.; Academy of Music, Richmond, Va.; Majestic Theatre, Port Huron, Mich.; O'Hara Theatre, Shenandoah, Pa.

Applications for membership were then considered and the following were unanimously accepted

W. S. McLaren, Majestic Theatre, Jackson, Mich.; W. S. Bennett, City Opera House, Frederick, Md.; Martin Bruhl, Grand Opera House, Burlington, Ia.; Sablosky & McQuirk, Grand Opera House, Norristown, Pa.; F. H. Clarey, Gilger Theatre, Norwalk, O.; Otto Wells, Sec., Academy of Music, Richmond, Va.; Otto Wells, Sec., Colonial Theatre, Norfolk, Va.; V. H. Oxley, Bradford Theatre, Bradford, Pa.; S. F. White, White's Theatre, Greenville, N. C.; J. L. Bennett, Lincoln Square Theatre, Decatur, Ill.; Washington Amusement Co. Maryland Theatre, Hagerstown, Md.; H. L. Weil, Majestic Theatre, Port Huron, Mich.; M. O'Hara Theatre, Shenandoah, Pa.

Inasmuch as the association wishes to pattern itself after that of the Vaudeville Managers' Protective Association, Pat Casey, general manger of that organiza-

(*Continued on page* 32)

WARN AGAINST SO. AMERICAN ENGAGEMENTS

CONDITIONS FOR WOMEN BAD

The immoral conditions which, for a long time, have been known to exist in the theatrical centers of South American countries, where American women performers have been objects of insult, have become so flagrant during the recent past that the N. V. A. is now warning its members about accepting engagements there.

The government passport bureau is also not unmindful of these conditions and, for the last six months, has been warning women performers who make application for South American passports about conditions. In addition to these warnings, the steamship companies are now doing likewise.

Last week, Miss Hedvig Brosseit arrived from South America on the Swedish steamship Saga. She said she was one of ten young women who went to Buenos Ayres to fill an engagement in a musical comedy production, only to find, on arriving, that the theatre was a drinking resort for men. She declared that several hundred American women performers are stranded in South America at present because they refused to work in places where they were considered dissolute.

E. P. Churchill, American booking representative of The South American Tours, Ltd., whose office is in the Putnam Building, and who booked Miss Brosseit with nine other girls, stated, last week, that conditions are not as bad as painted by Miss Brosseit.

"The fact is," declared Churchill, "I booked ten girls for a six months' engagement in a restaurant revue in Buenos Ayres. They were each to receive $40 a week, which amounts to about $96 in South American money and were supplied with sufficient funds to reach Buenos Ayres comfortably. There were told about conditions down there and were specifically warned about visiting 'Spigalls,' a low type of cabaret.

"However, some of the girls were seen frequenting these places and I afterwards fined all of them for disobeying my instructions."

Churchill stated that living conditions for the girls he booked and took to South America with him were good; that they lived in the Richmond Hotel in Buenos Ayres while appearing in a production at the Casino Theatre, and occupied an apartment for which they each paid $3.12 a day in American money, which included their meals.

Four of the girls, Churchill said, occupied one apartment in the Richmond, and their conduct was so unladylike that he had to request the management to curb their wild doings, because they were making the place unfit for his wife and child.

Churchill said that when he left Buenos Ayres more than two months ago he had not heard any complaint made by any of the girls about the way they were being treated. However, the man he left in charge of the production wrote him that four of the girls had insisted on being sent back to the United States and were furnished with transportation, but, after embarking on the boat, their actions became so objectionable to the captain that he had them taken off and landed at Montevideo, where they sold their tickets, for which they might have gone to jail, and applied to the American Consul for transportation back to New York, which they claimed they had not received.

ANNAPOLIS THEATRE BURNS

ANNAPOLIS, Md., Jan. 17.—The Colonial Theatre was destroyed by fire early today. Three other structures were burned to the ground and several others were badly damaged. The fire originated in the theatre and entailed a loss estimated at $133,500.

"COSETTE" LACKS MUCH

ATLANTIC CITY, Jan. 17.—John Cort, in association with Edward Clark, the author, last night offered "Cosette" at the Apollo Theatre here. Much of a large audience was chagrined to find that "Cosette" had seen the light of the foot-boards before under the name of "Bruised Wings."

This time, the play features Josephine Victor in the part previously played by Fania Marinoff. In fact, with one exception, an entirely new cast has been substituted. This change, together with a new setting and a rewriting of the last act, did little to improve the play, however.

For the ineffectiveness of the acting, the cast cannot rightfully be blamed. Otto Kruger is a clever light comedy man, and as to Miss Victor's accomplishments there is no doubt. But both principals were unhappily cast. Miss Victor, lacking the suppressed fierceness of Fania Marinoff, made the character of "Cosette" too much of a lady, a gentle being who could hardly have suffered the vicissitudes credited to Cosette. Likewise, Otto Kruger made the part of Dick Hamlin too careless and too matter-of-fact. He made it into a straight comedy part, whereas it should have been considerably more dramatic.

As to the story, it is to be feared that the artificial contrasts, extreme to say the least, did not greatly impress anyone. Exaggerated social values set over against the aspirations and hopes of a street-walker is a combination hard to give credence. Dick's mother is quite an impossible being, with an enlarged ego and a swollen idea of her social importance. So is his father. And after the bacchanalian career of Dick himself, one wondered how he or any one could have had the front to question the unfortunate step Cosette had indulged in. As a matter of fact, she had more excuse for transgression, and much better morals.

"Cosette" is an entertainment for those who take their drama as a tumbler of water. It lacks boquet and flavor.

KITTY GORDON SUES

Kitty Gordon is suing Anderson and Weber for $15,940.

According to her complaint, filed in the Supreme Court by H. J. and F. E. Goldsmith, her attorneys, Miss Gordon was engaged by the defendants to create leading roles in motoion pictures for which she says she was to be paid the sum of $1,250 weekly for thirty-two weeks and, in addition, was to receive thirty-five per cent. of the profits after the cost of producing the photo plays had been deducted.

Then, the complaint alleges, the plaintiff worked four weeks in a picture called "Vera, the Medium," during which time she received her weekly salary. The profits on this picture amounted to $5,000, the plaintiff's share being set at $1,750, but she says of the latter amount she only received $810.

However, it is further alleged, the defendants breached the contract when they failed to provide the plaintiff with work after she had finished in "Vera, the Medium," nor did they pay her for the balance of the weeks she says she was entitled to under the alleged contract.

William Klein is the defendants' attorney, but no answer has as yet been interposed.

MRS. MARTIN BECK DIES

Mrs. Sarah Sonnenberk Beck, wife of Martin Beck, died last Monday at the Hotel Chatham, from pneumonia.

Mrs. Beck, who was the niece of Morris Meyerfeld, Jr., president of the Orpheum Circuit, was born in New Haven. Besides her husband, Mrs. Beck is survived by two daughters, Helen Beck, eighteen years old, and Josephine, aged seventeen.

Her country home was at Elberon, N. J., where, during the summer months, she provided many entertainments for the officers and enlisted men in Camp Vale near by.

Funeral services were held in the Chapel at Salem Field Cemetery last Tuesday.

GREENWICH OPENS FEB. 3

Frank Conroy and Harold Meltzer are engaging a company and will open the Greenwich Theatre the week of February 3.

EXPECT LABOR TO DEFEAT 20% TAX

LEADER GOES TO WASHINGTON

The American Federation of Labor is expected to be the most powerful ally of the amusement interests of the country in the fight which they have started against the scheduled increase in the Federal tax on admission. That the proposed tax would have the effect of cutting down theatrical producing to a minimum, is the firm conviction of the entire theatrical world, which in turn would result in widespread unemployment not only among the people of the amusement industry, but in the ranks of the labor unions affiliated with the theatre as well.

The fact that the building of new theatres would be practically abandoned would mean that thousands of men in the building trades would be seriously affected. It is likewise pointed out that countless persons employed in costume making, scenic construction, and in the various other industries that depend directly on the theatrical business for a livelihood, the greater portion of which belong to the ranks of organized labor, will become jobless if the tax has the drastic effect it is expected to have.

It is but natural that organized labor should feel the keenest sort of interest in the fight, in view of what seems to be ahead of the theatre, if the tax is allowed to stand.

With this idea in view, the managers last week, through the Musicians' and Stage Hands' Unions, got in touch with Frank Morrison, secretary of the American Federation of Labor. A conference was held, immediately following which Mr. Morrison left for Washington. No outline of his plans was given out, but it was announced that Mr. Morrison had agreed to see what could be done.

It was announced on Monday that virtually all work on future theatrical productions had been ordered stopped by the big Broadway managers, pending the result of the fight to defeat the double tax.

Directly following the announcement in New York that the Revenue Conference Committee had decided to double the present rate of taxation, the entire show world, with the notable exception of one solitary element, the motion picture industry, immediately swung into action and inaugurated a vigorous campaign of protest against the enactment of the proposed legislation, that developed overnight into a nation-wide movement of tremendous proportions, which has already resulted in the signing of 3,000,000 petitions by theatre-goers opposed to the tax.

A hurry call sent out by the United Managers' Protective Association on Wednesday night, addresed not only to its own members but to representatives of the vaudeville, operatic and all other theatrical or amusement interests not included in the membership of the U. M. P. A., such as the I. A. T. S. E., the American Federation of Musicians and the Actors' Equity Association, resulted in the holding of a get-together conference Thursday afternoon that wasted no time in preliminaries but immediately got down to business in a concerted effort to defeat the impending measure. A Managers' Protest Committee was formed at once, consisting of the following, representing the numerous interests involved: Morris Gest, chairman; William A. Brady, John M. Golden, Kilbourne Gordon, Mark Luescher, Arthur Hammerstein, Lawrence Anhalt (Legitimate), J. J. Murdock, Pat Casey (Vaudeville), Sam Scribner (Burlesque), Edward Ziegler (Grand Opera), Frank Gilmore (Actors' Equity Association), Joseph N. Weber (American Federation of Musicians), Chas. M. Shay (Stage Hands' Union).

The Protest Committee, as its opening gun in the campaign against the imposition of the proposed twenty per cent tax, immediately instructed John Golden to cable an appeal to President Wilson, who is now in Versailles attending the Peace Conference, requesting that the latter intercede with the Congressional Committee in behalf of the theatrical interests. The message was sent to Bernard Baruch, chairman of the War Industries Board. The message read in part:

"The United Theatrical Managers urge me to beg you to bring before the President the fact that the Finance Committee threatens to increase the war tax on theatre tickets from 10 to 20 per cent. This means the wiping out of a number of theatrical enterprises, and it will also seriously cripple a profession in which hundreds of millions of dollars and the employment of many thousands of people are at stake.

The President and many high officials have frequently shown their regard for the theatre and their appreciation of the patriotic and charitable work it has been doing and will continue to do. The managers are taking the matter up at Washington."

Florenz Ziegfeld, on Thursday, also cabled a personal appeal to President Wilson along the same lines as the Golden message, Ziegfeld's dispatch being addressed to the President direct. It read:

"The distressing gravity of the situation that now confronts American theatres inspires the sending of this cable to you as a genuine friend and well-wisher of the dramatic profession, with its best interests undoubtedly close to your heart. In every country in the strenuous times of war the theatre has been properly encouraged as a means of furnishing the amusement and recreation absolutely necessary to the heavily burdened masses.

"The American theatres and all connected with them have contributed magnificently to the winning of the war. Not alone have they furnished innocent diversions, but they have raised vast sums for charitable purposes, and have aided largely in the successful exploitation of the Government's various Liberty Loans. They have sacrificed their own interests, and willingly suffered in the greater needs of their country.

"The placing of a 10 per cent tax on all theatre tickets was a heavy exaction that only the most prosperous and successful theatrical organizations could withstand. It forced many out of business altogether and brought non-employment to a great number of men and women in an honored profession whose hand has invariably been outstretched to aid others and whose heroic services have never yet failed in fire, famine, flood, war and other devastating horrors. And now, with this gigantic burden laid upon the weak shoulders of the theatre, it is proposed by the Government authorities in Washington that this already severe tax of 10 per cent should be increased to 20 per cent.

"Not only would such a drastic procedure be an absolute wrong and crying injustice to the theatre itself, but to the whole American people. If this appalling plan is carried into effect it would mean the death blow to all American theatrical interests, for with the added high cost of labor and material, bankruptcy and ruin face all concerned, manager, actor and workman alike. Theatres and companies will be forced to close and many thousands will be thrown out of employment. I earnestly appeal to you as our friend, to use your every endeavor to avert an overwhelming catastrophe."

The committee also made arrangements to enlist the aid of theatre patrons all over the country in the fight, a petition being drafted outlining the situation and copies sent broadcast on Thursday night to every theatre owner and manager in the United States, with the request that they be distributed at all performances. The petition, which the theatre patron is handed and asked to sign, is fully explained by some member of the company, equipped for the purpose in hand, with a speech furnished by the Protest Committee. As an evidence of the effectiveness of the talks given in the theatres throughout the country by the committee's hastily organized corps of voluntary spokesmen, over 900,000 signed petitions were sent in as the result of one night's efforts alone. New York theatregoers' response to the plea was remarkable, more than 400,000 signed protests being secured.

An appeal to the public via the columns of the press was also sent out asking all persons interested in the welfare of the amusement profession to send letters or telegrams of protest against the enactment of the tax to their own Congressmen and Senators, as well as to Senator Simmons, chairman of the Senate Finance Committee, and Representative Claude Kitchin of the House Ways and Means Committee.

The Actors' Equity Association sent the following wire to Senator Simmons and Representative Kitchin:

"The Actors' Equity Association, representing many thousands in the theatrical pro-

(*Continued on page* 32)

VAUDEVILLE

CLAIM GORMAN LEFT TROUPE FLAT

SALARIES UNPAID SAY FRANKS

According to a complaint lodged with the National Vaudeville Artists by the Aerial Franks, they were recently left stranded in Norfolk, Va., by the firm of Perry and Gorman.

The complaint, which was in the form of a letter, states that Gorman was at the head of the show, and, after playing some of the Liberty Theatres in the South, took the troupe into Norfolk for an engagement at one of the local theatres. There, according to the written statement of the Aerial Franks, he departed without paying them their salaries.

The Aerial Franks also charge that some twenty-five other performers were left flat in Norfolk without money enough to pay their hotel bills. Gorman, who is also a performer, as well as a manager, and who has acquired quite a reputation as a daredevil under the name of Nervo, when seen in his office and asked about the Aerial Franks' charges, characterized the entire story as a base fabrication.

The Aerial Franks, he asserted, had received every cent they were entitled to, and were what he termed "a pair of disturbers." His answer to the rest of the story was likewise a categorical denial. The N. V. A. is investigating the Franks' charges.

The Perry and Gorman show was made up principally of circus and vaudeville acts, and until recently was an attraction on the cantonment circuit.

MOSS TO GO AHEAD WITH HOUSE

Now that the War Department has made the filling of contracts possible by releasing building materials, work on the new B. S. Moss theatre is soon to be resumed. Due to the impending frost, it has been decided to wait before work is again started, but the theatre will be completed about next Labor Day. It will be named after one of the presidents, as is the case of the Jefferson. President Wilson's name will, in all probability, be selected.

NEW HEAVYWEIGHT ACT COMING

Mumford and Stanley, a couple of two hundred and fifty pounders, have formed a partnership, and will put on a two man talking and singing act. Mumford was formerly of the team of Mumford and Thompson, and Stanley was until recently a member of the Primrose Four, the heavy weight quartet. The act will open at White Plains on January 27, for a break-in.

FRIEDLANDER HAS NEW ONE

William B. Friedlander is breaking in a new vaudeville production entitled "Without Drums or Trumpets." The act is now playing the Fox houses in and around New York, and will come into the Royal, for a metropolitan showing in a week or so.

WILLARD AND LIND TEAM UP

Joe F. Willard has sold the half interest formerly held by him in the Billy Watson act "Back of the Front," Watson being the purchaser. Willard will team up with Eddie Lind and put on a new talking act entitled "Taking the Hurdles."

GOES INTO CLAYTON ACT

Bert Cooper has engaged James Clemmons to replace Tom Dingle in the Bessie Clayton Dance Review. Clemonts has been appearing at the Winter Garden for three years and started with the Clayton act on Monday.

TILTON NOT HALPERIN "COPY"

Following an inspection of Corinne Tilton's act at the Colonial Theatre, last week, by a committee appointed by the National Vaudeville Artists, Inc., it was unanimously decided that Miss Tilton's performance does not constitute an infringement on the act of Nan Halperin. The action of the N. V. A., in looking the Tilton act over, was occasioned by a complaint filed against Miss Tilton recently by Nan Halperin, who alleged, in effect, that Miss Tilton's turn was strikingly similar to hers.

In arriving at its decision, the N. V. A. committee took up each number performed by Miss Tilton separately. The "Kid" number Miss Tilton does, the committee designated as "entirely different in delivery and subject" from that done by Miss Halperin. The committee added that the Tilton "kid" number was very similar to those that have been done in vaudeville for the last twenty years.

The second Tilton number, described as "drunk" number, the committee asserted, had no bearing on the controversy.

The third number, a "bride" song, with incidental business, was designated as being different in subject. The committee also found that Miss Tilton treated the "Bride" number in a manner dissimilar to the method of delivery employed by Miss Halperin in singing her "Bride" song.

In summing up Miss Tilton's "Bride" number the committee declared, outside of the bridal music, there was no apparent infringement. With respect to Miss Tilton's closing song, the committee declared "there was no comparison whatever."

As a postscript to its report, the committee said: "While there may be a suggestion of peculiar mannerisms, yet from careful observation, they are her (Miss Tilton's) own, nature having endowed her with the same, and they (the committee) do not feel that it would be just to restrain her (Miss Tilton) from earning a living in vaudeville because of the above mentioned similarity.

ROSE & CURTIS ADD A DOZEN

Rose and Curtis added a dozen new acts to their books last week. They are: Rose and Arthur Boylan, singing and dancing combination from the west; Ben Harrison and Co., who are presenting Harry Cooper's former act, "The Letter Carrier"; Williams and Kramer, black face talking act; Olga Feodora and her Canine Wonders; The Two La Delles, formerly of the act known as La Delle's Comiques; Kelly and Warden, in a new "nut" specialty, open at the Halsey, Brooklyn, on January 7; Ned "Cork" Norton and Five Joyland Girls, opening at White Plains, this week; The Eight Hayseeders, breaking in at Stamford next week; and Andy Lewis and Co., opening at Albany on February 3.

SHERMAN CLAIMS "LAUGH" BIT

Dan Sherman, of Sherman and De Forest, has written the N. V. A. to the effect that the "Dollar for a Laugh" bit now being done by Stan Stanley was originally performed several years ago by one Mike Hanley, of the act known as Hanley, Loan and Hanley. Sherman further asserts that the bit is now his property and asks that Stanley be restrained from performing the business in question. The N. V. A. will take up the matter and investigate this week.

SAYS RENO LIFTED HIS ACT

Joe Jackson, the pantomimic comedian, filed a complaint with the N. V. A. last week against Reno, alleging that the latter is doing an act that infringes on the comedy bicycle turn he has been identified with for years. Jackson claims that Reno was his valet at one time, and when the latter left Jackson's service, took with him a prop bicycle. Jackson further avers that Reno never returned the trick bike. The N. V. A. is investigating the matter.

LEONARD AND AVON 4 TIED FOR HONORS

COLONIAL CONTEST ENDED

The Popularity Contest which has been going on at the Colonial for the last six or seven weeks, came to an end last Sunday evening. The contest, which was held for the purpose of picking out a selected bill of favorites excited great interest while it was on, and resulted in materially increasing the patronage of the theatre.

While Eddie Leonard and the Avon Comedy Four, who were tied for the first place, each act receiving about four hundred and thirty votes, jointly carried off the honors of the contest, neither turn will be included in the prize bill, which is scheduled to play the house on Feb. 3, because of the fact that both have played very recent engagements at the Colonial.

The make-up of the prize bill is as follows: Jim and Bonnie Thornton, Laurie and Bronson, Trixie Friganze, Haig and Lockett, Jimmy Hussey and Co., Mabel McCane and Co., Ted Lewis and his Jazz Band, Four Healey Girls, Chalfonte Sisters, and Leo Zarrell and Co. The acts finished in the contest in the preceding order.

Among those who received a very heavy vote, but who were not eligible to become part of the prize show for the same reason that Eddie Leonard and the Avon Four were not included in bill were: Belle Baker, George White, Muriel Worth, Nan Halperin, Milo, Mosconi Bros. and Lucille Cavanaugh.

HAMPTON TURNED DOWN AGAIN

Hampton, of Hampton and Blake, lodged a complaint with the N. V. A. several weeks ago asking that Shriner, a former partner of his, be restrained from using certain material now being used in the act of Hampton and Blake. The complaint was not sustained. Hampton asked that the matter be reopened again last week, which request was granted. The N. V. A. Complaint Board, however, refused to reverse its original ruling, basing its action on the grounds that the material in question was copyrighted jointly by Hampton and Shriner, and in view of this fact, advanced the opinion that both parties are entitled to the use of the same.

ARGUMENT OVER "AUTO" DROP

Jennings and Mack have registered a complaint with the N. V. A. against Link and Robinson, in which they allege that the latter team is using a drop with an auto painted upon it, the same containing a practical door, which, they assert, constitutes an infringement on a similar drop used by them for some time. Jennings and Mack, in their letter to the N. V. A., allege that the organization has already upheld their exclusive right to the use of a drop of the sort described, having requested Hunter and Godfrey to eliminate an "auto drop" from their act last season.

ADELAIDE BACK IN VAUDE

Adelaide and Hughes, the dancers, are playing a few vaudeville dates in and around New York pending the re-opening of "The Royal Vagabonds," the Cohan and Harris show in which they were featured, and which will be re-cast and generally overhauled before taking to the road again.

VAUDE GETS "BUD" FISHER

Lieut. "Bud" Fisher, the creator of "Mutt and Jeff," will re-enter vaudeville with a cartooning specialty, shortly. Harry Weber is handling the act, which is scheduled for an early appearance at the Palace.

"REQUEST" BILLS SELECTED

I. R. Samuels, who books the Alhambra and Colonial Theatres, has arranged the request bills at these houses for the weeks of January 27th and February 3d, respectively. Upwards of 50,000 requests were received from patrons of the theatres for acts, and going over these has taken, in the case of the Alhambra, nearly a week, as the voting ended on Saturday, January 11th, after six weeks' polling.

The Alhambra request bill will be: Rinaldo Brothers, Harry Breen, Yvette and Saranoff, Mrs. Gene Hughes and company, James and Bonnie Thornton, Avon Comedy Four, Mr. and Mrs. Jimmy Barry, Rooney and Bent, and George N. Brown. The last three turns will also put on a comedy act in which they will all appear.

The Colonial bill, according to the requests at hand will be Leo Zarrell (No. 2 is open), Haig and Lockett, James and Bonnie Thornton, Trixie Friganza, Mabel McCane and company, Jimmy Hussey and company, Ted Lewis and Jazz Band, Laurie and Bronson and Chalfonte Sisters.

PREPARING NEW ACTS

With many performers being mustered out of service almost every day, an unusual number of new acts and reappearances are being prepared. Among those now in preparation are Lee and Morton, reunited after the former's discharge from the army; Joyce and Lewis, the former having been released from the navy recently; Joe Umberger, also just out of the service; John O'Malley and Ben Reuben, and Jack Dickler, assisted by Bessie Ostrow. Bailey and Cowan are together again, and assisted by a woman who plays the saxophone, are playing the Keith time. They are at the Orpheum this week.

Other new acts that will soon have their initial appearance are Bobby Miller, "Love and Laughter," with four people in the cast; "Dangerous Dan McGrew," with six people; Charlotte Teslay, who was featured on tour in "The Love Mill," "Without Drums and Trumpets," by William B. Friedlander, with five people.

BERT WILCOX HAS NEW ACT

Bert Wilcox, who received his discharge from the Navy, has put a new act together which he bills "Bert Wilcox presents his shipmates, the Zazzland Naval Octette." All members of the act are sailors who have seen service, and the band leader is Murdock J. Macdonald, recently band master at the training camp at Hingham, Mass. Previous to the war, Macdonald was for seven years leader of the Kilties Band. The act opened Monday at Proctor's Theatre, Elizabeth, N. J., and plays the Audubon the last half of the week.

SHANNON HAS NEW ACT

"Good Pickins'" is the title of a new musical act Sam Shannon is producing, and for which John T. Hall wrote the music. It went into rehearsal last week and is scheduled to open January 27, with the following principals in the cast: Hazel Boyse, Gretta Littlefield, Earl Miller, Ruby Lake, Adele Alban, Emily Lewis, Margaret Irvington.

FIELDS & REYNOLDS READY

W. Russell Myers has written a new act for Lucille Fields and Tom Reynolds called "On the Scent." The team is breaking in the turn in the suburban houses, and will bring it into New York in a week or so.

LOUISE GUNNING COMING BACK

Louise Gunning, the comic opera prima donna, will return to the stage shortly. She will present a single in vaudeville, Harry Weber being in charge of the booking details.

MME. CRONIN GOING ABROAD

Mme. Cronin and her act have been booked for an engagement at the Folies Bergere in Paris beginning early next spring. Richard Pitrot did it.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 8, 14 and 34)

PALACE

This is a great week for the music publishers for, barring the Four Boises, who opened the bill, and Princess Rajah, who closed it, every act is a singing one and special and published numbers followed each other in rapid succession.

The Boises, three men and a woman, have a fine casting act, and the speed with which they work, as well as the difficult stunts they perform started off the show in excellent shape. The woman does some clever work in the act.

Phina and Picks, on second, held the interest of the big audience excellently with some well rendered published songs and finely executed dancing steps. A comedy temperance song received considerable applause, and the dancing finish was responsible for an encore.

Clara Morton started off the Morton section of the bill, which took up the greater portion of the first part. Miss Morton gave her "Songalogue," a collection of special numbers, and ended with her familiar dancing specialty at the piano. The material in her offering is good and was well delivered.

Paul Morton and Namoni Glass, in the musical satire "1919-1950," followed, and despite the fact that it has been seen several times at this house, was well received. The ability of the principals is far superior to the act, and their cleverness carried it safely over. Their work in the opening duet number is such that one wishes they might be seen in a more pretentious singing offering, as this stood out as one of the best bits in the act, and left a desire for more work of the same calibre.

The Four Mortons, Sam and Kitty, and the youngest members of the family, Martha and Joe, started off the comedy portion of the bill, and before the act was half over had a substantial hit safely stored away. This developed into all sorts of enthusiastic applause when, at the finish, Clara and Paul appeared and joined in a big dancing number for the finish.

Martha and Joe are fast developing, and are now important members of the act. Martha's dancing alone is worthy of special mention.

Gus Edwards, assisted by Vincent O'Donnell, the boy soprano, Alice Furness and Beatrice Curtis, is back in vaudeville after an absence of over two years. He calls his new act the "Welcome Home Song Revue," and it consists of a big collection of his own and other writer's successful songs.

Edwards, who, in addition to his song-writing ability, is a wonder at discovering talent, has two new girls that will be heard from in theatricals. Both are of pleasing appearance, sing well and figure prominently in the offering, which will be further reviewed under "New Acts."

Harry Breen opened after intermission with a "nut" single which, as acts of that nature go, is a classic. With the exception of the extemporaneous song at the finish, the act baffles description. It is just one bit of foolishness after another, with rhymes, children's songs and patter thrown together without the slightest semblance of reason. However, Breen states that at one time he did a sensible act which no one would have, and this one went over well. So, there must be a reason.

Cecil Lean and Cleo Mayfield successfully followed the many singing acts and scored a substantial hit. They will be further reviewed under "New Acts."

Adele Rowland, with Walter Donaldson at the piano, rendered several published and special numbers. Her offering will be further reviewed under "New Acts."

Princess Rajah, the dancer, closed the bill and, in spite of the lateness of the hour, held in the audience well. She did her Cleopatra and the Arabian chair dances. W. V.

RIVERSIDE

Josie O'Meers opened the show with a song and some dances on the tight wire and, from the moment of her appearance until the fall of the final curtain, when George White and his girls bowed off, dancing predominated.

Miss O'Meers did a few clever steps on the wire and started the show off well. She was followed by Bob Albright from Oklahoma, who is still making excuses concerning the cold with which he was afflicted last season. Albright sang several songs and gave some imitations, in addition to telling a number of stories.

Jean Adair's clever and excellently acted sketch, "Maggie Taylor—Waitress," was one of the bright spots in the first half of the bill. Miss Adair, as the poor waitress who, for fifteen years, had slaved in a country hotel, hoping and waiting for the return of her son, and finally finding him just as she was, about to be turned adrift, was delightful. For years she had wished that some day she might own an automobile; its fascination was so great that she could not refrain from examining every car she saw, patting its sides and starting its horn. Just at the moment when all seemed darkest, the son, now prosperous, returns and buys her the best car in town and departs with her for his home in California. The little sketch is well written and Miss Adair's company gave a fine performance.

Ruby Norton and Sammy Lee, working together for the first week since Lee was discharged from the army, are presenting a new song and dance revue which was finely received. Miss Norton wore some striking costumes and sang with all her old-time vocal brilliancy, while Lee did some excellent dancing.

Moss and Frye received laughs aplenty and scored a hit of big proportions with a comedy act which depends more upon the cleverness of the two men than the material offered. The act is a laugh from start to finish, the larger of the two men reminding one forcibly of Bert Williams when he was working with his late partner, George Walker.

Adelaide and Hughes, in their familiar dance offering, closed the first part and met with their usual big success. Dave Schooler, the pianist, is out of the act and a violinist who occupied the orchestra leader's chair, has replaced him. Hughes' solo dances were enthusiastically applauded and Adelaide received an ovation.

Muriel Window, with some special songs and a change of costume for each number, opened intermission. Miss Window wears some startling costumes and also makes one or two startling changes in partial view of the audience. Her songs, with the exception of the "Maytime" number, offered as an imitation of Peggy Wood, are all by William B. Friedlander, who has supplied some rather clever lyrics to some melodies which are not very original.

Jimmie Hussey, assisted by William Worsley, is doing his soldier act which, in spite of the war's end and the evident desire of theatre audiences to hear none of it, is as laugh-provoking as ever. Hussey was a big hit, and Wormsley makes an excellent straight for him, as well as contributing a good singing bit. The "Navy" song, which he gave near the act's close, received a lot of applause.

George White, assisted by Tot Walters, Ethel Delmar, Louis Leigh and Dorothy St. Clair, in his dance offering, found the closing spot a hard one. The clever dancer worked hard and, in addition to his regular routine, gave all the dance imitations requested, running from Pat Rooney to Louis Mosconi, and held the big audience in well until the finish. W. V.

COLONIAL

Adele Rowland, also appearing at the Palace, held a prominent position and scored a big hit, but the real class of the entire show was a splendid playlet offered by Hyams and McIntyre, called "Maybloom."

The pictures opened anad were followed by Ben Beyer and Augusta, the late a plump woman, who filled in the gaps, and also assisted Beyer in the double acrobatic bicycle riding. She offered a trombone solo that did not fit. Beyer, in tramp makeup, opened with his prop wheel, out of which he gets many laughs and uncovered a few new tricks in cycle riding that were marvelous.

George Price is a likeable chap with a personality that is bound to carry him over with telling effect everywhere. He does not get the proper results at present for the reason that his material is not suited to his talents. He is not happy in all of his imitations and he should have an act especially written for his line of work. The imitation "thing" is old, but with the proper material this chap would be a feature. However, the audience showed they liked him, as he scored one of the big hits of the show. Henri Young, a good-looking chap, capably assisted at the piano.

Le Maire, Hayes and company gained many laughs with their black-face satire. Bill Le Maire is a splendid comedian who gets every ounce of expression out of the "gags," and is capably fed by Hayes. Bob Waters, the third member, impersonated a policeman and did exceedingly well with his small assignment. A new finish has been put to the act and it sent them off with the audience applauding and laughing.

Adele Rowland, attired in a gorgeous gown, entertained with a budget of songs that fit her well. The Red Cross number is a gem and like the rest of her songs and stories, was put over with a punch.

Hyams and McIntyre will go down in vaudeville history as two of the finest artists that have ever graced the vaudeville stage. Their work should be studied by many others in the profession. "Maybloom," although a well-written skit, perfectly staged, would only be a mild playlet, but in the hands of Hyams and McIntyre it is one of the gems of the two-a-days.

Robbins, assisted by a woman, who plays an organ for his musical imitations, was well liked. The presence of the woman has a tendency to take away the effect of the comedy and imitations. Robbins is a clever performer and should go back to the act he presented last season.

Frisco has two new men in his orchestra, and the change has not improved the layout. The clarinet which played an important part in the jazz numbers is missing and the cornet in its stead does not get the desired results. Frisco did not go over with the first two dances, although many in the audience were anxious to applaud. He succeeded in getting a laugh when he pushed Miss McDermott in the face and at another time when he permitted her to fall to the stage, instead of catching her. The dance imitations were crudely worked out, and the encore was superfluous. This last bit will undoubtedly be cut out.

Marie Nordstrom had a very hard spot, but stuck to her task and pulled out a winner. The "Hook and Eye" number opened and then three special numbers were delievered that met with the approval of all.

Cunningham and Clements closed the show with a fast dancing act that contained a few new steps. Many waited to witness their finish. J. D.

ROYAL

Sutter and Dell started the show with a neat bicycle riding act. Although there is nothing to the comedy, the riding feats were well executed and scored heavily.

Donald E. Roberts, although he was handicapped by having attention drawn from him by several rowdies in the loges, rendered his songs in a neat manner, and scored one of the hits of the first half. After the curtain went up on his special drop, depicting a country scene, he started with a song off stage and entered while singing. He first gave a few classical numbers and then rendered an Irish ballad which went over for a hit. He was called upon to take an encore.

Leona Stevens and Len Hollister presented their sketch "Out in California." Some of the comedy is clever, but most of the act dragged. A song in the early part of the act would help it considerably. Miss Stevens gave a few imitations of big time stars that revealed a good voice, but poor imitations.

Lydia Barry, who changed places with George and Paul Hickman on the bill, took the honors of the first half. After starting the laughs with her patter, she rendered a few songs, among which were one of her own and one by her father, the late Billy Barry. Her dream of a vaudeville bill made a riot of laughter, and her burlesques on different dances were screams. She was not permitted to leave without taking an encore.

George and Paul Hickman presented their burlesque on a drama and scored a laughing hit.

Lois Josephine and Tyler Brook, assisted by a pianist, were excellent. They started with an old popular song, and a dance, done in a clean manner. A song by Brook followed, after which he gave a patriotic number. A few other songs and a number of dances, with a solo by the pianist completed the act. Their best number was the "valentine" feature, in which they gave different styles of dancing.

Artie Mehlinger and George Meyers started their two-week engagement at this house by stopping the show. After giving a few of Meyers' new songs, Mehlinger told a few soldier stories that went over nicely. A new ballad which Meyer has written was sung by Mehlinger and scored. A medley of Meyer's old songs showed that the people here remembered them well and they were applauded heartily. After being compelled to give an encore, Mehlinger was forced to make a speech and the audience was still applauding when Toto went on.

Toto is new to the patrons of this house and scored with his contortions and unique setting. His entrance in the toy automobile brought the house in his favor immediately, and when he presented his "stunts" on the wooden shoes, more than one in the house was heard to gasp with astonishment. He took four bows, and could easily have taken as many more.

Henry Lewis presented his "Laugh Shop" and raised a riot of laughter with his songs and stories. His titles of the songs he rendered and the signs on his cash register went over for the biggest laughing hit seen in the Royal in a long time. Lewis has a way of his own in presenting his songs and this, with his marked personality, wins him marked favor. He stopped the show and was not permitted to leave the stage until he had sung a tribute to Theodore Roosevelt and had given more of his laugh-provoking patter.

Frank Hale and Signa Paterson held the closing position and rarely does an act hold it better here. With the assistance of the Dixieland Jazz Band they presented one of the best dancing novelties seen here. A few selections by the band, which did its part exceedingly well, and some eccentric dances, that were done in a novel way, filled the act and held every one's interest to the close of the show. G. J. H.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 7 and on 14 and 34)

ORPHEUM

The Three Romano Sisters, a dancing act, opened the bill, following the usual custom at this house. A large part of the audience was not seated when they went on, and the other part was not very enthusiastic. That a big hand did not fall to their share was not, however, the fault of the girls, who did their work with evident zeal. They deserved a better spot.

Harmon and O'Connor are working in new costumes, which certainly are an improvement over the ones used hitherto. They started with one of Al Jolson's songs from the wings, after which they rendered the piano-moving bit, a corking piece of slapstick comedy. An original "Blues" number went well and a new ballad by Miss O'Connor expressing the sentiment that Ireland should be free made a hit.

Moran and Wiser kept the crowd on edge with their novelty hat-throwing act. Bill Moran is a capable comedian and each is exceedingly clever in his line of work. The crowd was kept in good spirits when the hats were tossed to different members of the audience, who were then invited to throw them back, while Moran made a noble effort to catch them on his head.

James Thornton held down the third spot, Bailey and Cowan being shifted to ninth position, for which the former was originally slated to fill. He announced, upon appearing, that due to a delay in the arrival of Bonnie Thornton's trunks from Washington, she would be unable to appear. He then proceeded to render a monologue, commenting lightly on political subjects, different phases of everyday life and dwelling largely on matrimonial existence. Toward the finish, he sang a medley of old-time songs, and Bonnie appeared in street clothes helping him out.

Harry Green and company concluded the first half of the bill in their novelty skit, "The Cherry Tree," written for them by Aaron Hoffman. According to Green, this is the last week for this act, a new one being in preparation. In spite of its age the offering went over to a generous round of applause. Green in the role of George Washington Cohen drew his full quota of laughs, and the supporting cast was right up to the mark. If Green's forthcoming act is anything like this one, he should be able to use it for some time.

Emma Haig and Lou Lockett went on after intermission and scored their usual hit. They are earnest, hard-working performers, look well and dance well. Lockett opened with a song in which he told of what was to come and they then went through their routine of dances. Every one of these was done in the manner that has placed this team in the front ranks among vaudeville performers, and every minute that they occupied upon the stage was enjoyed.

Trixie Friganza was a riot of laughter, the crowd rousing the quiet echoes of Flatbush in its glee. She started by telling about the block party, introducing a medley of war songs, an intellectual version of "Old Black Joe" and her "Garbage" song. The Theda Bara section was a scream and an excellent finish to a good act.

Joe Jackson, attired in comic tramp make-up, rendered his pantomime, which was exceptionally well done. Jackson, while on the stage, did not say one word, but speech was not necessary to explain what he was doing. His work on the cycle was a farce and got him a good-sized round of applause.

Bailey and Cowan, assisted by a woman saxaphone player, who had a small part and was not named on the program, presented their musical act in the semi-final spot. A number of vocal selections and a banjo and piano duet were rendered in fine shape. They had to beg off after taking an encore.

James Dutton and company closed and succeeded fairly well in holding the crowd. It is an equestrian act, excellently put on.

I. S.

ALHAMBRA

The usual full house was in evidence Monday afternoon when a well arranged bill was presented.

Asahi and his Japanese troupe of novelty entertainers, four men and a woman, opened the bill and scored a decided success. Asahi features the water fountain trick, but presented a number of other excellent feats of magic, also, prominent among which was the disappearing and reappearing lady in the box. Asahi is very skilful in his line. He is also a good showman and a quick worker.

Ann Gray, with harp playing and songs in number two position, was accorded considerable applause for her selections on the harp, on which she plays well. In her singing, however, she was not so successful. She possesses a voice only fair in quality and of little volume. And besides this, her songs, five in number, were unsuited to her voice. Her playing won her an encore.

Miss Norton and Paul Nicholson presented a comedy sketch entitled "A Dramatic Cartoon," and won a well deserved hit. The skit tells of a young couple who are keeping house in one room. They are employed in different department stores and are trying to eke out an existence on their meagre wages. It is a slender story, but what it lacks in strength is more than atones for in brightness, for it is filled with witty lines. Miss Norton and Nicholson are capable players, and they put the material over to the best advantage, winning many laughs.

Marie and Ann Clark presented an act entitled "What," which won great favor. One of the girls starts the act with a little speech about woman's work during the war, and says that they should keep it up so that if another war should come they will be able to manage tanks. Her sister, sitting in the audience, says she can manage one, as she has been married to one for twenty years. She then joins her partner on the stage, and the two indulge in witty dialogue. The girl doing the straight follows with a song, and then sings one with her partner. They finish with a dance, and went off to a solid hit

These girls are clever performers. The girl doing the straight delivers her lines with a punch, is a capital dancer and an excellent foil to her sister. The latter is among the very few real grotesque comediennes on the stage. Their material is excellent and is well put together.

Nina Payne in the spot just before intermission, presented one of the best dancing acts seen at this house this season. She offered four distinctly different dances, each of which had an appropriate stage setting. Miss Payne is the personification of grace and, while she does no toe work, her flat-foot dancing is so excellent that the former is not missed. She is assisted by John Everly and Katherine, both of whom work in the orchestra. This act is further reviewed under "New Acts."

George MacFarlane, on first after the intermission, scored the big hit of the bill for his singing. He rendered six songs in all and told a number of funny stories which won laughs. He was so well liked that he was called upon to take two encores, and even then the audience was loath to let him off. He was ably assisted by Harry de Costa at the piano.

Roy Rice and Mary Werner, in their comedy act, "On the Scaffold," kept the audience laughing from start to finish. They have a comedy classic and put it over with capital showmanship.

Pat Rooney and Marion Bent, always big favorites at this house, won applause.

Bradna and Derrick closed the show with their meritorious equestrian act.

E. W.

AMERICAN

Esmeralda held the initial spot here and started the show with her xylophone. She opened with a popular piece and followed with a selection from William Tell that was well played. "The U. S. Patrol," a medley of military airs, got a big hand, and a number of popular jazz and ballads sent the act to a good finish.

Harmon and Harmon entered with a jazz song that immediately showed that the boys should avoid singing as much as possible. An eccentric dance was neatly put over by one of them, and was followed by the other in an impersonation of Frank Terry in "Mr. Booze," that was fairly well done.

Brossius and Brown presented a neat bicycle and skating act, with some comedy, that went over nicely. The stunts on the wheels, while not new, were well done and contained many a thrill. A farcical "hoola" dance and a dance with a dummy produced many laughs.

Jenks and Allen, as male and female "hicks," took the honors for laugh-getters on the first half of the bill. They started with some old patter, put over in a new way, and scored. After singing a song, Jenks put over a monologue which contained some good prohibition and "hick" stories. He then went through the motions of singing "Down on the Farm" while Miss Allen sang it in a male voice off stage. They are fair comedy purveyors, and Jenks looks the part he takes.

Colinis' Variety Dancers, with a company of four men and four girls started their offering with a snow scene in three and a "Winter" song off stage. Three couples started with a dance and were followed by a toe dance by one of the girls. Judging from the motions the young lady went through while dancing, it was intended to be interpretative, but what it meant no one could gather. A dance, to waltz time, by the three couples starting and one finishing it, was fairly well done. After one of the girls had given a single dance the setting went to the full stage and disclosed a gypsy scene with the company in costume. A Russian dance was well done by one of the members, and was followed by a dance from each. The closing dances were the most spirited in the act and went over for some hearty applause.

Jimmie Casson, who was formerly with Bessie Clayton, presented a song cycle by himself, assisted at the piano by Moran. After opening with a jazz number, he sang a few humorous popular numbers. A "daddy" ballad went over for a big hit and after having given an encore he stopped the show.

"Between Us Two," a sketch with two people, followed with a lot of patter that was humorous in spots. The plot is around a newly married couple, who have no money. The husband has been waiting for his uncle to die and leave him his money, but this the old fellow neglected to do and leaves it to an asylum instead.

The Leightons started fast and kept the pace to the finish of their act. After one of them has entered carrying two instruments, the other follows as a black-face porter dragging a trunk. After some patter about a contract, which drew many laughs, the porter rendered a "coon" song to the accompaniment of a guitar.

The Norvelles, man and woman, presented a novel acrobatic and balancing act which held interest to the fall of the curtain. The setting is laid in an artist's studio where Norvelle is disclosed painting a basket of roses that is suspended from the ceiling. Upon the entrance of his partner they remove the roses and disclose their apparatus. Their stunts consist mainly of each balancing the other in various positions on the apparatus.

G. J. H.

FIFTH AVENUE

Wilfred Dubois opened the show and registered a hit in number one position. Attired neatly in white, he got right into his work by manipulating a racquet and two tennis balls. He then drew a laugh by placing a coin upon his instep and catching it in his eye as though it were a monocle. Some stunts with two saucers and a glass of a dark brown liquid proved of interest, and his last two feats paved the way for a hearty round of applause. Dubois is a clever performer, presents a neat appearance and is possessed of a fine personality. He should be able to hold down an early spot at the Palace.

Alexander and Fields, in tramp make-up, won a laugh when they crept out of an arrangement representing a freight car and started with a song, creating mirth with the peculiar inflection of their voices at the end of each line. Some talking, that was not quite up to the standard of the rest of the offering, was rendered, after which they sang a parody on Harry Carrol's Rainbow song. Before another drop they then sang parodies on a number of other current song hits. They concluded with a duet, playing a sort of banjo contraption and flute. This would fit in better between two of the parodies, which follow one another too closely.

Libby, Brown and Conlon, a man and two girls, went through a routine of songs and dances, but did not seem to be able to get anywhere. The efforts at comedy were for the most part unsuccessful, and the singing did not meet with great approval. They will be fully reviewed in the New Act department.

Howard and Sadler, two women found the going easy. Their appearance was somewhat a surprise, for when they started with a song from the wings, one of them sang in a "baritone" voice. Their first number on the stage was a Southern song, after which each one donned a trouseau and they rendered a wedding day song. Some dialogue in which they bewailed their difficulty in finding husbands followed with some good-natured "joshing." The talking is clever and gives the turn a punch.

Mabel Burke, singing in that clear, ringing voice that has made her a great favorite with the patrons of the Fifth Avenue, received her usual big hand for her rendition of an animated song.

"What Happened to Ruth" is the title of a tense dramatic sketch with a comedy finish. A plant in one of the upper boxes provides fun with a series of remarks that fit neatly into the piece. It will be fully reviewed under New Acts.

Clara Howard scored one of the big hits of the bill with her song and dance offering. In addition to being a clever comedienne, she has material that is quite in keeping with her ability. She started with a song, after which she delivered a talk, dealing mainly with married life. A comic song was followed by some more talking, after which she made a change of costume and sang another song. Some more talking, telling about the different remarks passed at school, was followed by an imitation of Charlie Chaplin. The act is one which does not lag for a moment, everything about it being first rate.

Olsen and Johnson found the next-to-closing position smooth sailing, and did well with a number of songs and patter to fill in. The "Hello, Frisco" song at the start, sung over the telephone by one of the boys and cleverly illuminated with imitations of the different sounds heard on the wire, went well, as did the song telling about the different sounds heard in a flat. The travesty on married life drew some laughs, and for the finish they played the violin and piano.

The Sensational Macks, seven men, performed a number of lifts and some clever balancing with their feet. The latter are particularly meritorious, being daring and well executed. There is nothing delicate about the offering, the men adhering to the well known policy of the Tank Corps.

I. S.

VAUDEVILLE

GUS EDWARDS

Theatre—*Palace.*
Style—*Song Revue.*
Time—*Thirty-six minutes.*
Setting—*Special.*

Gus Edwards, assisted by Vincent O'Donnell, Alice Furness and Beatrice Curtis is back in vaudeville, after an absence of three years, and is presenting for his new act what he calls a "Welcome Home Song Revue."

The act opens with O'Donnell's appearance dressed as a bellboy paging a recently arrived songwriter. Edwards then appears, and in a cleverly written song stated that he would not sing his old successes, but snatches appeared in the chorus and, assisted by the two young girls, he rendered portions of fully a dozen of the songs which made him famous.

O'Donnell then sang an Irish number, and the drop arose upon a special scene with a grand piano in the foreground where, with Edwards playing the accompaniments, a fine duet called "A Girl Like You" was introduced. One of the girls appeared in this, and not only helped out the setting wonderfully as to appearance, but disclosed a fine voice and a singing knowledge as well. The song is excellent, but unfortunately lost much of its effectiveness by Edwards attempting to inject some comedy lines and sayings. "Madelon" was then rendered by the other girl in a pleasing soprano, which was followed by another duet, entitled "I'm Not Old Enough to Love."

O'Donnell then rendered the 'Rose of No Man's Land," after which the special back drop parted, showing a transport with soldiers coming up the bay. The statue of Liberty was seen in the distance, and with this setting Edwards' latest song, "Welcome Home, Laddie Boy," was introduced.

The song is well written, melodious and sung by Edwards and his company ended the act with a bang.

Edwards is doing some excellent work in the act, he is singing better than ever, and also does a surprisingly good bit of dancing. O'Donnell, who has been with him for years, is good, and the two girls are excellent. In its present shape the act runs too long, and one or two of the songs should be eliminated, which will bring it down to the proper running length. With this slight change the act will make a fine offering for any bill.

W. V.

WHAT HAPPENED TO RUTH?

Theatre—*Fifth Avenue.*
Style—*Sketch.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

A woman and two men, one of them "planted" in an upper stage box, have a sort of dramatic sketch, with occasional remarks by the "plant" for comedy purposes, and a comedy finish. The playlet depends on its suspense for its success, the entire story, evolving about something that Ruth has to tell to her youthful admirer.

The offering starts with a mysterious conversation over the 'phone in which the young man learns that Ruth is about to call at his house. She appears and says that she has something to tell him, working him up into a frenzy of excitement about some mysterious action of her father's. The ardent youth seizes a revolver, still in the dark as to what Ruth means, and determined to avenge some wrong she has suffered at the hands of his father. The plant, meanwhile, diverts the attention of the crowd, and when Ruth discloses that she married father in the morning, the "plant" remarks, "Father beat him to it," prolonging the laugh.

The sketch is well put on, cleverly acted and holds the interest of the audience throughout. I. S.

NEW ACTS AND REAPPEARANCES

ADELE ROWLAND

Theatre—*Palace.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—In one.

Adele Rowland, whose new program billing announces her as a "Diseuse," has a new act in which she is assisted by Wiliam Donaldson, who furnished the piano accompaniments.

In spite of the "Diseuse" billing, Miss Rowland does not talk her songs. On the contrary, she sings them all in a smooth round voice with an occasional well placed high note, which plainly shows that, notwithstanding her sudden transitions from vaudeville to musical comedy and back to vaudeville again, she still finds time to kep in touch with her teacher and keep her vocal equipment in smooth running order.

Her first number was "Come Back to Georgia" and, at its conclusion, remarking upon the small amount of applause it received, she stated that opening songs usually met with just such a fate, and then told the reason. Seated in a chair, she gave an imitation of two women who, during the rendition of the opening song of an artist, criticised the singer's gowns and audibly gossiped until the song was over.

This was followed by a parody on "Smiles" called "Styles," and then a melodious number with a well written lyric entitled "The Tale the Church Bells Told" was rendered.

An Irish song was next, and then, with a change to a Red Cross Nurse costume, Miss Rowland rendered the nurse song which she sang in her last season's vaudeville offering.

On next to closing, Miss Rowland did well at the Monday afternoon performance. W. V.

LEAN AND MAYFIELD

Theatre—*Palace.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*Special.*

Cecil Lean and Cleo Mayfield for their vaudeville reappearance have an offering which they call "Acting Songs," which is an excellent description of the clever lyrics and dainty melodies which they so charmingly portray.

The act opens with a clever novelty song called "Every Afternoon," sung by Mr. Lean. At its conclusion Miss Mayfield, a vision of loveliness, appeared and joined Mr. Lean in a duet, "The Tired Wall Street Man." The next song, a well-written number with a whistling chorus, was rendered by Mr. Lean giving May Mayfield opportunity to change to a beautiful costume, and upon her reappearance a telephone duet was sung.

The lyric of this is a gem, and describes a wife calling her husband's office on the 'phone to inquire why he is late for dinner. The husband is in the midst of a poker game, and as he plays he carries on the conversation with his wife. His remarks to the other players as the game progresses are carried over the wire to the wife and each saying fits in with one of her questions, making the whole one of the cleverest little songs heard in many months.

Music and lyrics of all the songs used in the act are by Mr. Lean, who has provided an offering which, combined with the charm and ability of Miss Mayfield, in addition to his own talents, makes of the offering a feature.

Following a big singing bill on Monday afternoon, the act scored a big success. W. V.

INDIAN PASTIMES

Theatre—*Twenty-third Street.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Special.*

Five people in Indian costume, four men and one woman, with two of the men wearing the headress of chiefs, have a novel offering that is a conglomeration of acrobatic stunts, work with the lariat, whip and rifle.

The setting represents a space inside an Indian village, tepees being in the background. A great deal of time is spent in posing and the sight of the red men standing stoically while one of the others is working lends a sort of grotesque appearance to the offering. The turn made a great hit with the younger part of the audience who seemed to want a war dance, but were disappointed.

The girl opened with a song, after which one of the men performed a few feats on the flying rings. This part was little out of the ordinary. Another fellow then used a rope, looped it deftly about the limbs of one of the others and followed by manipulating a whip. A few shots with a rifle concluded his part of the work. The main part of the act was the work of the man who had previously perched on the flying rings. While another held aloft a long bough, he climbed to the top of it and did a few stunts, waving at the finish the American flag and an Indian banner. I. S.

LIBBY, BROWN & CONLON

Theatre—*Fifth Avenue.*
Style—*Singing and dancing.*
Time—*Sixteen minutes.*
Setting—*Special.*

A man and two girls make up this act, which includes some singing, dancing and an effort at comedy that does not seem to succeed very well. The girls are attractive and dance fairly well, but their efforts at singing are weak and do not get them very far.

The male member of the trio starts by singing an explanatory song, telling about different "vamps," and the girls then demonstrate more fully with their dances. One of them starts with a Spanish dance, after which she and the man make an attempt at comedy. The other girl then appears and announces that she is a jazz dancer and sings, rather poorly, a current jazz tune.

The Egyptian finish did not get across very well, and the Indian dance by the two girls, both of them singing a song for shimmeying, does not seem to give the offering enough punch at the finish. I. S.

CON CONRAD

Theatre—*Regent.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*Special.*

Con Conrad, who recently dissolved partnership with Janette Martine, is presenting practically the same act he did with her. While there is no denying that, without the "Girl from France," the turn lacks some of its old punch, Conrad's popularity, the fact that he writes his own songs and, in addition, is a capable performer, has enabled him to score a hit with his present offering.

Included in the act are the "Frenchie" and "Sarah" numbers and two piano solos, one classic and the other ragtime. Conrad has also retained his telephone talk, and to fill time renders some patter. I. S.

RUTH CURTIS AND BAND

Theatre—*Fifty-eighth Street.*
Style—*Musical.*
Time—*Fourteen minutes.*
Setting—*Special.*

Ruth Curtis and her jazz band, consisting of five young men who play the violin, piano, flute, trombone and the percussion instruments, has an act very similar to that which Sophie Tucker has been presenting in vaudeville and at Reisenweber's. In fact, with the exception that the people making up the offering are different, the two acts are alike almost to the minutest detail. Miss Curtis has a personality similar to the well known Sophie, although she is not physically built on exactly the same familiar lines.

She starts the act with an explanatory song, after which she introduces the different players, who then proceed to hammer out a jazz tune. Facing the spotlight, the principal sings a popular ballad to which the band plays a fine accompaniment. The boys follow this with a medley of popular tunes given in rapid succession. Miss Curtis then introduces some clever patter and sings one of Con Conrad's songs, putting it over with a punch. Another selection by the band, a jazz version of Harry Carroll's Rainbow song, was followed by a shimmey number. The act ends in a blare by the band, while Miss Curtis shimmeys off stage.

The act was a big hit at this house, although it had the closing spot. The performers are all capable and know how to send jazz music across. They seem destined for better time. I. S.

FELIX AND PALMER

Theatre—*Fifty-eighth Street.*
Style—*Nut comedy.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

Felix and Palmer, the former a nut comedian, and the latter a sort of straight woman, are doing a turn that is about as slow an offering as has been seen here for some time. The former, in nut make-up, does the usual tricks of the slapstick comedian, but does not seem to be able to get very many laughs. His partner is very poor in her role. The offering has an extreme lack of variety, and for monotony ranks high.

The woman starts the act with some talk, in which she explains that an acquaintance with eccentric habits is expected. She leaves the room, and the person enters and begins cutting a piece from the telephone wire in order to tie a bouquet of roses. At the conclusion of this, after he has performed other foolish stunts and the lady of the house has humored him, it is found out that he is on a matrimonial quest and has entered the wrong house. I. S.

ALEXANDER, O'NEIL & CO.

Theatre—*Harlem Opera House.*
Time—*Twelve minutes.*
Style—*Singing and dancing.*
Setting—*In one.*

With two of the men taking the part of black-face comedians and another that of a woman to perfection, Alexander, O'Neil and Saxon were accepted as one of the best acts on the bill.

After the stage hands spread a rug that covers the whole length of the stage, the two men in black-face start the act with a song. The woman joins in with a very good soprano voice. A jazz dance by the men follows and was neatly done. The woman then did a ballad. This was followed by some comedy dancing by the other two, one of them in a farcical female costume. After a few other songs and dances by the trio, the one taking the part of a woman revealed the camouflage, and scored high with the surprise. The act was very nicely presented and the costumes are very good. G. J. H.

DRAMATIC and MUSICAL

YVETTE GUILBERT SEEN IN GUIBOUR OLD MIRACLE PLAY

"Guibour"—A miracle play of the 14th Century. English version by Anna Sprague MacDonald, presented Saturday evening, January 18th, at the Neighborhood Playhouse.

CAST

Guibour .....Yvette Guilbert
Guillaume, her husband...L. Rogers Lytton
Marie, their daughter.....Alice Lewisohn
Aubin, her husband.....Rollo Peters
Robert.....John F. Roach
Gautier.....J. Underwood Lytton
An intimate friend.....Rose B. Schiff
Mandot.....S. P. Zalmanovic
Senestre.....Bert Rudolph
Bailiff.....William A. Rothschild
A porter.....Clement Willenchick
Sister of Aubin.....Hannah Trynz
Cousin of Aubin.....Ida Schiff

Other characters by I. Robert Broder, Wells Spalding, Richards Hale, Ludmilla Toretzka, Helen Hoadley, Sonita Medvedieff, Klara Bloomfield, Sol Friedman, Polaire Weissman, Cornelia Valenstein, Sybil Delman, Richards Hale, Irene Lewisohn, Margherita Sargent, Nell Vincent, Ulysses Goldberg, Bertha Uhr, Blanche Talmud, Rose Uhr, Mathilda Wittenberg, Maurice Friedmann, Esther Trynz, Elizabeth Hurwitz, Rosetta Hurwitz, Ira Uhr, Paula Trueman and Rhea Brautman.

"Guibour" belongs to that class of morality plays which were purveyed by the monks 1,500 years ago in France as well as in other Catholic countries of Continental Europe and England, and which were a strange mixture of religion and buffoonery. In those days they were not called plays, but were known as "moralities," and were used by the church as expedients for the teaching and "driving home" of the morals as they existed in that age. Like many writings of that day, they were legendary, legends being in thorough keeping with the existing superstitions.

Guibour was the virtuous wife of the Guillaume, happy in her home life and in the thought that her daughter, Marie, had just married Aubin, a worthy young man, of whom she was very proud. But her affection for her son-in-law becomes the subject of scandal. The tongues of the gossips in the town bring her good name into disrepute and, when a neighbor tells her of this gossip, she is beside herself with indignation and horror.

With the only reasoning known in the fourth century, Guibour concludes that the only way to stop the tongues of gossips is to remove the innocent cause of it, and hires two begging harvesters to kill Aubin.

The grief of Marie when the crime is discovered and the fact that the entire family has been arrested, causes Guibour to confess, and she is sentenced to be burned at the stake. After praying to the Virgin Mary, the murderess is fastened to the stage, and again she prays. The miracle then occurs.

The Virgin Mary and saints come from their pedestals, the bonds fall from her, and she is free. The fire, which has been lighted, is extinguished and the watchers fall upon their knees, in the full realization that a miracle has been performed.

The woman who, a moment before, was the object of pity, scorn and hatred, is then escorted with honor to her home and becomes a holy woman, and again, later, receives visitations from the Virgin and the saints.

The stage settings and costumes, designed by Robert Edmond Jones, were patterned after drawings of the period of the play.

In the title role, Mme. Guilbert displayed her remarkable versatility, but, in spite of the fact that she excelled in facial expression and warmth of feeling, she was not at her best as Guibour. The large company was well drilled and, while its members frequently showed traits of the amateur, their work was for the most part acceptacle.

The performance will be repeated on Friday, Saturday and Sunday evenings until February 9.

SHUBERTS HAVE 3 NEW PLAYS

The Shuberts have three new plays in preparation for early spring production. They are a three-act farce by Jack Larric and Gustav Blum, entitled "A Sleepless Night"; an opera comique by Reginald De Koven and Glen MacDonough, entitled "Yesterday," and "Scandal," a dramatization by Cosmo Hamilton of his novel of the same name. The last named will be presented by the Shuberts in association with Walter Hast.

"WOMAN IN ROOM 13" A REAL MELODRAMA FILLED WITH THRILLS

"THE WOMAN IN ROOM 13"—A melodrama in a prologue and four acts by Samuel Shipman and Max Marcin, produced Monday night, January 13, at the Booth Theatre, by A. H. Woods.

CAST.

John Bruce .....Lowell Sherman
Laura Bruce .....Janet Beecher
Maid .....Adele Freeman
Bromwell .....Willis Claire
Butler .....C. C. Quinby
Dick Turner .....Kenneth Hill
"Andy" Lewis .....Will Deming
Harriet Marsh .....Fay Wallace
Paul Ramsey .....Charles Waldron
Lottie Hanson .....Dorothy Parker
Edna Crane .....Gail Kane
Nellie Pierce .....Catherine Tower
Joe Wells .....Charles Mather
Chief of Police Carrigan..De Witt Jennings
Clarke .....Joseph Munson
Prosecuting Attorney .....Dore Rogers

The story of "The Woman in Room 13" tells of John Bruce, who is divorced and becomes a detective to wreak vengeance on Paul Ramsey, who becomes his wife's second husband.

The action of the prologue takes place in the Texas home of Ramsey, while that of the play occurs in New York. In the prologue Laura Bruce, made desperate by the brutality of John, determines to divorce him. She has formed an honorable friendship with Paul Ramsey, who, when the first act begins, has become her husband.

Dick Turner, Ramsey's employer, covets Mrs. Ramsey and, to further his designs on her, has advanced her husband so rapidly that he becomes suspicious. When, finally, Turner sends Ramsey on a Western business trip, the latter employs Bruce, now a private detective, not to spy upon his wife, but to protect her. Bruce has changed his name and takes the "job" to be revenged on Ramsey, whom he blames for breaking up his home.

Laura is decoyed to a hotel, where Turner has engaged apartments, but for some reason does not enter. Edna Crane, Turner's paramour, is in one of the rooms, and Ramsey, who has returned unexpectly, is with Bruce in an apartment below. By means of a dictograph Ramsey, Bruce and his assistants are listening to the conversation of Turner and Edna. Ramsey, believing the woman to be his wife, rushes up-stairs and shoots Turner, and in the excitement Edna escapes unseen by the fire-escape route.

At the trial Laura can prove her innocense, but if she does she will convict her husband of murder. She, therefore, decides to sacrifice herself and confesses she is guilty. The jury acquits Ramsey and, by a ruse, Laura's name is cleared of dishonor.

Janet Beecher acted Laura with naturalness and force, making her a real flesh and blood woman, whose love for her husband impels her to make any sacrifice to save him.

Lowell Sherman was effective as Bruce, in spite of his theatric manner.

Gail Kane made Edna Crane an attractive vampire.

Charles Waldron, Kenneth Hill, Fay Wallace, Will Deming and De Witt Jennings did effective work.

"UP IN MABEL'S ROOM" A SNAPPY FARCE THAT WILL HAVE LONG RUN

"UP IN MABEL'S ROOM"—A three-act farce by Wilson Collison and Otto Harboch, produced Wednesday evening, January 16, at the Eltinge Theatre, by A. H. Woods.

CAST.

Kruger .....Frederick Sutton
Corliss .....Harry C. Bradley
Jimmy Larchmont .....Walter Jones
Alicia Larchmont .....Evelyn Gosnell
Garry Ainsworth .....John Cumberland
Geraldine .....Enid Markey
Mabel Essington .....Hazel Dawn
Martha Weldon .....Lucy Cotton
Arthur Weldon .....H. Dudley Hawley
Marie .....Adele Rolland

The story of "Up in Mabel's Room" is built around a pink chemise which gets its donor, its owner and many of their friends into a peck of trouble. The undergarment in question was given to Mabel Essington, a young widow, by Garry Ainsworth before that young man had entered the benedict class.

Naturally, Garry is desirous of keeping from Geraldine, his wife, all knowledge of his philanderings in the days of his single blessedness, and, as the garment in question is a Parisian creation, bearing the embroidered inscription "Garry to Mabel," he is particularly anxious to get possession of it.

Garry enlists the services of Corliss, his valet, in his quest, and the servant is unremitting in his endeavors. He goes to Mabel's room to steal the chemise, only to learn that she has it on. He then decides to wait till night, and steal it while she is asleep.

The persistency of Garry and his valet to get hold of the coveted bit of wearing apparel only gets the former deeper into the meshes of trouble he is trying to avoid, for he irritates Mabel to such an extent that she threatens to show the article to Geraldine. This she does not do, however, not because of any particular compunctions on her part, but because in the natural course of events she has drawn the suspicions to herself of Arthur Weldon, her fiance.

Jimmy Larchmont is another victim drawn into the complications because of his quite innocent presence in Mabel's bedroom.

In the end, Garry succeeds in mollifying his wife and order is restored out of the chaos brought about by a little bit of intimate feminine wearing apparel.

The farce is capitally written, and the situations are logically, if ingenuously brought about, each successive incident following its immediate predecessor in proper sequence, and the whole making one of the funniest plays the local stage has seen. Of course, there is much double entendre. The very theme of the work makes its absence impossible. But, in these days, the world has put prudery behind it, and takes a broad view of intimate subjects which, a few years ago, would make it blush.

The acting was excellent. John Cumberland was at his best as Garry. He made him the most utterly miserable fellow possible.

Harry C. Bradley portrayed Corliss capitally well and made the valet a servant committed unalterably to the interests of his employer.

Hazel Dawn, as Mabel, the owner of the garment; Enid Markey as Geraldine, the jealous wife; Walter Jones as Jimmy Larchmont, and Adele Rolland, as a French maid, did good work.

K. & E. HAVE NEW PLAY

"Live Forever" is the title of the next play Klaw and Erlanger are to produce in conjunction with George C. Tyler. The author is L. B. Yates, whose real name is Arthur Bennett.

OPENING DATES AHEAD

Actors' Fund Benefit—Century, Jan. 24.
"A Little Journey"—Vanderbilt, Jan. 27.
Chicago Grand Opera Co.—Lexington, Feb. 27.
"The Velvet Lady"—New Amsterdam, Feb. 3.
"Just Around the Corner"—Longacre, Feb. 3.
"Hobohemia"—Greenwich Village, Feb. 8.

OUT OF TOWN

"A Dislocated Honeymoon"—Atlantic City, N. J. Jan 23.
"Good Morning, Judge"—Washington, D. C., Jan. 26.
"The Net"—Detroit, Jan. 26.
"Linger Longer Lucy"—Philadelphia, Feb. 17.

SHOWS CLOSING

"The Betrothal"—Shubert, Feb. 1.
"The Girl Behind the Gun"—New Amsterdam, Feb. 3.

STUART WALKER OPENS SEASON AT PUNCH AND JUDY

"THE LAUGHTER OF THE GODS"—A three-act play by Lord Dunsany; "A NIGHT IN AVIGNON," one-act play by Cole Young Rice and "STINGY," a one-act Pantomime by Maxwell Parry, produced Wednesday evening, January 15, at the Punch and Judy Theatre.

CASTS.

"THE LAUGHTER OF THE GODS."

Tharmia .....Elizabeth Patterson
Arolind .....Beatrice Maude
Ichtharion .....Aldrich Bowker
Ludibras .....Edgar Stehli
Harpagas .....Richard Farrell
First Sentry .....Joseph Graham
Second Sentry .....Robert Fiske
Carolyx .....Lael Davis
King Karnos .....McKay Morris
Voice-of-the-Gods .....George Gaul
An Attendant .....Donald McClelland
Another Attendant .....Harold Winston
The Queen .....Margaret Mower
An Old Man.....George Somnes
A Camel Driver.....Walter Geer
A Young Man.....Morgan Farley
The Executioner .....Leon Cunningham

"A NIGHT IN AVIGNON."

Francisco Petrarca .....George Gaul
Gherardo .....Edgar Stehli
Orso .....Leon Cunningham
Lello .....Richard Farrell
Filippa .....Lael Davis
Sancia .....Beatrice Maude
Madonna Laure .....Margaret Mower

"STINGY"

The Story-Teller .....Donald McClelland
Stingy .....Edgar Stehli
Miss Stingy .....Elizabeth Black
A Burglar who isn't.....McKay Morris
A Perfect Little Gentleman..Morgan Farley
Wonderful Grandma...Elizabeth Patterson

Stuart Walker brought his portmanteau theatre to life again on the above date of the Punch and Judy Theatre with a bill that included "The Laughter of the Gods," written in Lord Dunsany's best vein.

Like other plays of this author, this play introduces a group of worldlings, each much occupied with his own trivial cares. They commit a sacrilege and are visited by the great gods whose irresistible power slowly but surely destroys them. The play lacks much of the gruesomeness of its predecessors, but in this work the author has shown a keener sense of satire than ever before.

The acting of the various players was excellent. George Gaul as The Prophet, McKay Morris as the King, Margaret Mower as the Queen and Elizabeth Patterson as Tharmin did notably good work.

Of the two one-act pieces which preceded the Dunsany play, "Stingy" proved to be the better. It tells a story of child life, which has appeal and charm. Its author was an American army aviator in France, who disappeared last July, after bringing down a German aeroplane.

"A Night in Avignon" proved to have little merit, and was poorly done, the players seeming to have no idea of the pantomimic art.

Pleasing music was composed for all three pieces by Herbert E. Hyde, organist of the Chicago Symphony Orchestra.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer

1604 Broadway, New York
Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, JANUARY 22, 1919.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St. HARRY F. ROSE, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Doringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

WHY A 20 PER CENT TAX?

A twenty per cent tax on theatre tickets is proposed by Congress. And it all comes under the head of "amusements."

Just what amusement the average theatregoer will get out of paying an additional forty cents on each two-dollar ticket only Congress knows. Perhaps, with its all-seeing legislative eye, the well-known Congress of the United States sees hordes of amusement-seeking people waiting in line in front of theatres throughout the land to buy tickets so that the government may get the twenty per cent tax. For it is a well-known fact that human beings seek entertainment at theatres, which is, as it should be. But why should they be penalized? For that is what a twenty per cent tax amounts to.

Having the alternative of not seeking amusement, many people will not patronize the theatres if they are forced to pay twenty per cent extra for their tickets at the box office. And those that do visit the theatre will certainly not do so to the extent that Congress apparently believes they will.

The mangers know that this is so. These same managers have done everything in their power to help the government raise money during the distressingly recent war times, besides lending their theatres throughout the land for the sale of Liberty Bonds. And they are now, and have been in the past, furnishing entertainment free for the soldiers.

All this they have done, and more. And for this they are now threatened with disaster for, not only do the managers know that the people will not flock in hordes to visit their theatres if the proposed twenty per cent tax becomes a law, but they also know that ruin is staring them in the face by reason thereof.

The ten per cent war tax that is now levied has already demonstrated to the managers that a large number of people are keeping away from theatres because they cannot or will not stand for the extra expense. This being so, an additional ten per cent tax will increase that number many fold.

Nobody will deny that the theatre is not a necessity of life. However, it is almost trite to say that its vast educational and enlightening influence has become an indispensable part of our economic existence. So, why should Congress seek to burden the theatres with ruinous taxation?

Only Congress, possibly, can answer that question.

Let us hope that the recent plea of the United Managers' Association to President Wilson to use his influence in eliminating the additional tax on theatre tickets from the proposed revenue bill will have the desired effect. For, after all is said and done, the people themselves are as vitally interested in having the proposed tax eliminated as the managers who urged the President to do so by cable last week.

LIKES BASEBALL GAME IDEA

Editor NEW YORK CLIPPER:

Dear Sir: As one of those who witnessed the baseball game between the Actors and the Publishers at Dyckman Oval last season, I wish to say that a series of games between these two clubs is a very commendable one, and trust it will come to pass.

But before the Actors think of crossing bats with the Publishers, they will certainly have to bolster their mound department considerably. Without wishing to say anything detrimental against Seaborn's work, he is not strong enough to trim the Melody Monarchs team. He was beaten twice last season. Otherwise the Actors' club is well balanced in every department, and are certainly a bunch of sluggers who are liable to break up a game at any moment.

On the other hand, the Music Publishers have a formidable array of mound artists in Sammy Smith, Phelan and Al Schocht. If any one of these slab artists should weaken, the others are strong enough to hold the opposition. When Sammy Smith began to get a hammering from the Van and Schenck Club, Cannon Ball Phelan relieved him and turned what looked to be a defeat for the Publishers into a victory.

I have also read Mr. Dolliver's suggestion that a subscription be started to equip both teams properly, and would gladly add my bit if the plan is adopted, and I hope it will be. Sincerely yours,

DAVE G. NEEDMAN,
332 West 51st street, New York City.

HE LIKES BASEBALL, ALSO

Editor NEW YORK CLIPPER:

Dear Sir: The game which was played between the Actors and Music Publishers was a corker. I have attended many a ball game and at no time have I ever seen a more exciting and stubbornly fought contest. Although the actors lost, it cannot be said that they were quitters, and I do not see why the Music Publishers should be called the baseball champions of the theatrical world.

I have heard of clubs playing three, five or seven games, which is the proper way to decide a championship in baseball, so I cannot see why the title should be awarded on one single game only. I therefore hope that efforts in bringing these teams together for a series of games will be favored by the managers of these two worthy rival clubs.

Respectfully yours,
(Signed) JACK GANDERT.
391 East 157th street, New York City,
January 19, 1919.

TWENTY-FIVE YEARS AGO

Elena Jeal Ryland was engaged with the Walter L. Main Show.

A number of prominent theatrical folks were ill with la grippe.

Ena Bertoldi was with the Sam Devere Show, and Arthur West died in New York City.

The Four Cohans played "Goggle's Doll House" at Keith's Bijou, Boston.

J. H. Moore opened his circuit of theatres in Rochester, Detroit and Toronto.

The B. F. Keith Circuit of houses in New York, Boston and Philadelphia, offering three to six weeks to high class stars, was established by E. F. Albee, general manager, with headquarters at the Union Square Theatre, New York.

Answers to Queries

D. L.—Wilton Lackaye appeared in "Saul" at that time.

W. G.—Sam Thornberg was in "The Peddler."

N. T.—B. A. Rolfe used to be in the vaudeville business.

E. S.—Yes, Corbett is now working for the Universal Film Company.

J. B. C.—Brady, of the Brady and Mahoney act, is an Irish-American.

L. P.—Julia Marlowe is the wife of E. H. Sothern.

Al.—Leon Friedman was publicity man for Eddie Foy before going with Flo Zeigfeld, Jr.

O. G.—Valerie Bergere was married in Paris, France, on June 17, 1908, to Napoleon E. Daignault.

H. L.—"The Girl Question" played at the Davidson Theatre, Milwaukee, in March, 1908.

M. C.—"The Chorus Lady" was presented for the first time at the Savoy Theatre September 1, 1906.

J. L. F.—Oscar Wilde's "Salome" was presented in German at the Irving Place Theatre during the season of 1907.

A. E. T.—Mike Donlin, the ball player, was manager of the Whitney Opera House in Chicago at one time.

R. N.—Winthrop Ames, owner of the Little Theatre, was the first managing director of the New Theatre, now known as the Century.

K. V.—Yes, Christie MacDonald was a member of "The Belle of Mayfair" company when it played at the Colonial Theatre, Chicago, in April, 1907.

L. D.—Dorothy Maynard was in the cast of "The American Maids," John Philip Sousa's musical play, which was presented at the Broadway Theatre March 3, 1913.

C. F.—"The Prince of Pilsen" was originally produced May 17, 1902, at the Auditorium, Malden, Mass. John W. Ransome, Arthur Donaldson and Dorothy Morton created the leading roles.

C. R. M.—There was one song in Sir Arthur Wing Pinero's comedy "Mind-the-Paint-Girl," which was sung by Billie Burke. The song was called "Mind the Paint," and Sir Arthur himself wrote the lyric. Jerome Kern composed the melody.

E. H.—The last play Edna May appeared in before she married the late Oscar Lewisohn was called "Nellie Neil," and was playing at the Aldwych Theatre, London. Joseph Coyne was also a member of the cast.

F. R. B.—Julia Sanderson made her first appearance on the stage in 1901, when she was thirteen years old. She played in "Zerah," which was being presented in Philadelphia by the Forepaugh stock company. Her father, Albert Sackett, was also a member of the cast.

A. C.—An anti-ticket scalping bill was passed in the State of Illinois in 1907, becoming a law April 22 by the signature of Governor Deneen. The law prohibited the sale of tickets for more than the price printed on the ticket or at which it was sold at the box office.

S. S.—Klaw & Erlanger and the Shuberts formed a combination which was incorporated April 27, 1907, under the laws of New Jersey, and was known as the United States Amusement Company. A. L. Erlanger was elected president; Lee Shubert, vice-president; Marc Klaw, treasurer; James P. McGovern, secretary. The company was incorporated for $1,000,000, and almost immediately after the incorporation the new company acquired fourteen theatres from the Shuberts in as many cities, and four theatres controlled by Klaw & Erlanger. All existing contracts were also taken over by the new company.

Rialto Rattles

THEATRICAL MYSTERIES NO. 27

How do those letter-writing movie ingenues ever manage to dash off letters containing two or three hundred words with a couple of strokes of the pen?

VERY USEFUL

"Back to Earth" has a ghost for one of its characters. So has "The Invisible Foe." Somehow or other a ghost that walks like a human being would seem to be a handy thing to have around any show.

CONSISTENCY NOTE

A Bronx theatre recently advertised a new film called "The Profiteer's Mistake," announcing at the same time that, inasmuch as the photoplay was an exceptional feature, the prices would be raised during the course of the showing, from fifteen to twenty-five cents.

ANOTHER SHORTAGE COMING

Twenty-seven new movie manufacturing concerns organized so far this week, making one hundred and fifty since the first of the year. Certainly looks as if there is going to be a terrific shortage of button hole makers and shirt waist cutters before the winter is over.

UNCLE TOM'S RECORD IN DANGER

"Uncle Tom's Cabin" up to date holds the record for having been produced by more managers than any other play. Up to the hour of going to press "Hitchy Koo," however, is a close second, and if it keeps on changing hands as frequently during the next three as it has during the last three months, it begins to look as if Uncle Tom's famous record would surely go into the discard.

LOTS OF IMAGINATION NEEDED

Noted musical critic, in a four-column article in leading metropolitan daily, stated last week that a person must possess a lively imagination in order to fully appreciate the beauties of operatic music. Any one who has ever heard a small time orchestra wrestling with "Pagliacci" or "La Traviata," will be rather willing, we believe, to readily testify to the fact that the critic in question assuredly said a mouthful.

VAUDEVILLE VETERANS

"Thanks for the applause. I thank the both of you."

"I saw a light in your house last night, wasn't that a little strange. No, sir, a little stranger."

"Father has a birth mark that nothing can eradicate. How'd he get it? Got into the wrong berth, I believe."

"Married men live longer than single men. No, you're wrong. It only seems longer."

JUST A LITTLE OVERSIGHT

Yvette Guilbert, the French descriptive vocaliste, has written a book on songs in which she declares that all vocal compositions have a definite color. Mlle. Guilbert, by the way, divides songs into four color classes, namely, red, yellow, purple and white. Not a word about "blue" songs. It's rather obvious that Mlle. Guilbert hasn't seen any of our best little Broadway shows recently, or she certainly would have immediately added a fifth classification.

JOE HAD THE WRONG DOPE

Joe Flynn and Arthur MacHugh were discussing mind-readers the other day, and Joe, who used to be a magician before he became a press agent, insisted that it was really possible for any one to pull the second sight stuff, providing they were equipped with ordinary powers of observation. For instance, said Joe, looking at Arthur, I originally came from Philadelphia, and I can see after giving you the double O for just exactly three seconds, that you come from Philly also.

"You're way off," replied Mac. "I've never been in Philly in my life. I've had a toothache for two days, that's what makes me look that way."

STOCK REPERTOIRE

TAYLOR ROTARY STOCK PLAYS 8 TOWNS

STARTS FROM POCATELLO, IDAHO

POCATELLO, Idaho, Jan. 16.—E. Forrest Taylor has established a rotation stock company with this city as headquarters. The Spanish influenza upset Manager Taylor's plans, as his original intention was to have a circuit of seventeen towns. At present, however, it has only eight.

The full list of towns to be played just as soon as the flu conditions permit is: Pocatello, Preston, Grace, St. Charles, Paris, Montpelier, Blackfoot, Ashton, Sugar City, Rexburg, Idaho Falls, and St. Anthony, this State; and Garland, Hyrum, Logan, Richmond and Lewistown, Utah.

The company gives its first performance of a play in this city, plays the circuit and returns here for a second showing of the play. This, when the tour is in full swing, will give each play eighteen performances.

Conditions are slowly improving, and Manager Taylor expects to add from two to three of the towns each week until he has his full complement.

A good class of plays has been secured, some of which have New York reputations. The list includes: "Within the Law," "Playthings," "The Girl of the Secret Service," "The Cabin in the Hills," "The Dawn of the Mountains," "Pal o' Mine," "Birds of Prey" and "The Daughter of Mother Machree."

After he gets the eighteen towns going, Manager Taylor will, from time to time, add more to his circuit, but will not make it more than twenty-four. When this number is reached it is quite possible that he will use two companies to cover it, as he feels that, while the play-goers of the towns are satisfied to see the company every two weeks, or even seventeen days, they might object to waiting for twenty-four days.

The plays are well presented and the company has become very popular through the section it plays.

INJURED BY CAR

NEW BEDFORD, Jan. 20.—Rita Davis, second woman with the Warren O'Hara Players at the New Bedford Theatre, was accidentally hit by an electric car last Sunday evening while on her way to visit friends in Tiverton. She sustained a broken collar bone and minor injuries. She was unable to work in the bill and her role was filled by Lorle Palmer, who took her place at a few minutes' notice.

MINNEAPOLIS TO HAVE STOCK

MINNEAPOLIS, Minn., Jan. 18.—Finkelstein and Ruben are preparing to place a dramatic stock company in the Unique Theatre, which they have heretofore conducted as a vaudeville house. W. R. Vance will manage the company, which is announced to open January 26.

BESSEY COMPANY OPENS

BLOOMINGTON, Ill., Jan. 20.—The Jack Bessey Company opened a permanent stock season here last week at the Majestic Theatre and jumped into immediate favor. "Johnny Get Your Gun" was the opening bill and the local press spoke in high praise of the performance.

CHICAGO STOCK DOING WELL

NEWBURGH, N. Y., Jan. 20.—The Chicago Stock Company is doing big business through this territory. Last week the company played the Collingwood Theatre, Poughkeepsie, to excellent attendance. This week the show plays the Academy of Music, this city.

STROUD SIGNS GENEVIEVE CLIFF

HAMILTON, Can., Jan. 15.—Manager George Stroud, of the Savoy Players, has signed Genevieve Cliff as leading lady of his company. She opened this week in "A Stitch in Time" and scored an immediate success. Business continues excellent with the company and the present outlook is for a long season.

Director Charles D. Pitt is winning much praise from the local press for the excellence of the productions.

"The Unkissel Bride" will be next week's bill. "Lavender and Old Lace" will follow.

NEW HAVEN LIKES LOCAL PLAY

NEW HAVEN, Conn., Jan. 20.—"It Happened in New Haven" received its first production in this city today by the Poli Stock Company at the Hyperion Theatre and was heartily received. The scenes and many of the situations have been given a local coloring and Arthur C. Howard, leading man of the Poli Company, is credited on the program with its authorship. Among Howard's fellow players in the cast are Ann Morgan, Mary Ann Dentler, Barry Melton, Frank Thomas and Mrs. Hibbard.

ROSELEIGH READY TO RETURN

UNION HILL, N. J., Jan. 19.—Manager Wm. Wood, of the Keith Players, announces that Jack Roseleigh has recovered his health at Jack Cooper's training quarters at Stamford, Conn., and will return here in time to start rehearsals for "Daddy Long-Legs," next week's bill. Roseleigh's voice, which had troubled him for several days before he went to Cooper's place, has been fully restored and he now feels that he must get back to work.

SILVERNAIL IS RECOVERING

Clarke Silvernail, who has been with the American Expeditionary Forces abroad since the United States entered the War, has been very ill at a field hospital in Varennes, but is slowly recovering. He writes that he hopes soon to return to the United States and get back to stock work. On the day the truce was signed, Silvernail says the forces he was with were located in Exermont, at the foot of the famous Hill 263.

ENGAGED FOR "MADAME X"

BOSTON, Mass., Jan. 18.—Leah Winslow, well known as leading lady of Broadway productions, has been engaged by the management of the Castle Square Theatre Stock Company to play the title role in "Madame X," which the company will present next week.

WILL RETURN TO ALTOONA

ALTOONA, Pa., Jan. 20.—By an arrangement between Manager Sherred of Lakemont Park and Charles H. Rosskam, of the Chicago Stock Company, the latter organization will again be the attraction of the Rakemont Park Theatre for the Summer of 1919, opening the second or third week in June.

LEAVES STOCK FOR PRODUCTION

PATERSON, N. J., Jan. 18.—With tonight's performance, Doan Borup leaves the Richard Buhler Company at the Lyceum Theatre and will soon start rehearsals in a Broadway production.

EUGENIA BLAIR IN B'WAY SHOW

Eugenia Blair has been engaged for a role in "Just Around the Corner," the new play in which Marie Cahill will be seen at the Longacre Theatre on February 3.

CORBETT REMAINS WITH BUHLER

PATERSON, N. J., Jan. 15.—Will D. Corbett, who jobbed last week with the Buhler Stock Company, has signed up for the rest of the season here.

JAMESTOWN TO HAVE ASTOR PLAYERS

OPEN NEXT WEEK AT SAMUELS

JAMESTOWN, N. Y., Jan. 20.—Guy Astor has secured the Samuels Opera House here and will install a permanent stock company, opening next Monday in "The Daughter of Mother Machree."

Astor is well known here as a leading man, having been one of the popular members of the Roma Read Company, which has played this city several times. He will play leads with his own organization and has engaged Dorothy Drayne as leading woman, together with a capable supporting company, the members of which will arrive to-morrow.

Astor has secured a good list of plays and plans to give Jamestowners the best all round productions they have ever had in stock. Each play will be presented with new scenery, especially painted for it and no detail necessary to the making of first-class presentations will be overlooked.

Jamestown seems ripe for such an organization as Astor plans and there is no reason why the venture should fail to win success.

HALIFAX DIRECTORS IN TOWN

John F. O'Connell and E. V. Phelan, respectively managing director and manager of the Majestic Players at Halifax, N. S., were in New York last week in the interest of their company, which, in spite of the fact that it was closed for four weeks and two days on account of the "flu" has had a record season so far.

Among the plays which Managers O'Connell and Phelan secured were "Upstairs and Down," "The Unkissed Bride," "A Stitch in Time," and "The Daughter of Mother Machree." The big success of the dramatic stock at the Majestic has determined Manager O'Connell to put in a musical stock for the summer. It will be run in conjunction with Manager Phelan, the same as the Majestic Players are being run.

QUINN STRICKEN WITH FLU

Phil D. Quinn, of the Emma Bunting Players at the Fourteenth Street Theatre, was taken suddenly ill last Friday and was unable to appear at the night performance. Director Leonard played his role for the rest of the week. Quinn has the influenza.

GINNIVAN OPENS IN APRIL

DAYTON, O., Jan. 19.—The Ginnivan Stock Company will open its regular season the latter part of April. Norma Ginnivan is resting at her home in this city and will start preparations for her opening the latter part of March.

BOBBY NORTH BACK TO WORK

Bobby North has returned to the stage, having been discharged from the service. He is this week playing in "Under Cover" which the Emma Bunting Players are presenting at the Fourteenth Street Theatre.

SHOWMAN FREED OF MURDER

SAGINAW, Mich., Jan. 16.—John F. Brennan, part owner and advance man of the Kelly-Brennan Repertoire Company, has been freed of the charge of complicity of the murder of a 17-year-old girl in St. Johns, Mich.

CORMICAN JOINS OLCOTT

James Cormican, the well known stock light comedian, has signed with Chauncey Olcott for the road season of "The Voice of McConnell."

SHIRK VISITS NEW YORK

LYNN, Mass., Jan. 16.—L. H. Shirk, one of the managing directors of the Auditorium Players, has gone to New York to select a list of new plays. Business continues excellent at the Auditorium and the season bids fair to be one of the best in the history of the house. This week's bill is "Trilby," and David Herblin, Leona Powers, Earle Ritchie, Edythe Ketchum and John B. Whiteman in the principal roles are seen to advantage.

BROCKTON STOCK DOING WELL

BROCKTON, Mass., Jan. 17.—Business is big at the Hathaway Theatre, where the Hathaway Players, under the management of Warren O'Hara, are this week presenting George Hobart's farce, "What's Your Husband Doing?" The second act setting of the road house is one of the biggest ever seen on the local stage. Warda Howard, Carl Jackson and Charles Wilson in the leading roles are sharing first honors for their work.

WILL JOIN HER HUSBAND

HALIFAX, N. S., Jan. 20.—Edith Cooper, ingenue, will leave the Majestic Players on February 1 and go to Sioux City, Ia., to join her husband who has just been discharged from the Naval Aviation Corps. Floy Murray will succeed Miss Cooper with the Majestic Players.

JOINS HALIFAX COMPANY

HALIFAX, N. S., Jan. 20.—Laura Arnold has joined the Majestic Players as leading lady, succeeding Grayce Scott. Miss Arnold will make her first appearance with the company next Monday in "Cheating Cheaters."

ST. JOE LIKES "SILENT WITNESS"

ST. JOSEPH, Mo., Jan. 14.—"The Silent Witness" is the offering this week by the Hollingsworth Stock Company and the performances are being praised by press and public.

FIGHTER HAS OWN SHOW

TRENTON, N. J., Jan. 15.—Jack Dempsey, heavyweight pugilist, appeared last night at the Grand Theatre at the head of his own show, Dempsey's Own Revue. Dempsey is the first prominent pugilist to appear here in a show since Les D'Arcy, Australian middleweight, played here with his own show. As an extra attraction Dempsey has offered $1,000 to any Trenton white man who can stay three rounds with him. He will appear at the performances this afternoon and tonight.

WOODS CORNERING U. S. PLAYS

A. H. Woods has secured the foreign rights to thirty-eight American successes and will take the manuscripts to London when he sails. He has the call on an unlimited number of others besides, among which are productions of his own and of the Messrs. Shuberts, Arthur Hopkins, Oliver Morosco, Cohan and Harris, William A. Brady, Winthrop Ames, David Belasco, the Selwyns and the Klaw and Erlanger plays.

FIGHTER'S WIDOW SEEKS JOB

CHICAGO, Ill.—Mrs. Robert Fitzsimmons, wife of the former ex-champion, was among a list of 225 applicants last week for positions as assistant probation officers of the Juvenile Court. Judge Victor P. Arnold appointed a selective board which will hold the examination.

MAUDE ADAMS ILL IN BOSTON

BOSTON, Mass., Jan. 18.—Maude Adams is ill at the home of Phyllis Robbins, a friend, in this city. While her condition is not considered serious, she is under the care of a specialist, who has ordered her to take a long rest before she thinks of resuming work.

WESTERN OFFICE:
Room 214, 35 So. Dearborn St.

CHICAGO

FOR ADVERTISING RATES:
Phone, Randolph 5423

ASK COURTS TO STOP FILM STRIKE

OPERATORS ARE NEAR BREAK

The threatened strike of the motion picture operators of Chicago began to loom so dark on the theatrical horizon that a number of picture theatre managers early this week invoked the aid of the local courts in an effort to stem the strike that impends.

An application was made early this week for an injunction to restrain the operators from striking until such time as it is certain no amicable settlement can be arranged.

The operators are asking $1.25 an hour, but it is said they will accept ninety cents an hour if a minimum weekly wage of $30 is guaranteed. Most of the theatre managers and owners have evinced a willingness to meet the ninety cents an hour demand, but the $30 a week minimum wage is militating against an immediate settlement, they say.

Peter J. Shaefer, of Jones, Linick and Shaefer, and head of the organization representing all managers and owners of motion picture theatres throughout the city, has been carrying on negotiations with the operators' representatives, and is said to have been chiefly instrumental in averting the strike, thus far. However, the grumbling on all sides has become so ominous during the last week that Mr. Shaefer, it is said, is seriously considering the advisability of dropping all negotiations and letting the thing come to a head.

There are 1,000 operators whose demands are being considered at the present time. Should a strike come, almost every theatre in the city, the legitimate houses in the loop being the possible exception, will be affected by it.

And should the strike not be averted, several managers of the legitimate theatres in the loop have stated that they fear the situation among the operators will embroil the employees in other departments of the theatre.

HOWARD BUYS PLAY RIGHTS

Lorin J. Howard, who has founded a syndicate for the purpose of developing new material for production, has purchased the rights to "A Daughter of the Sun," "The Marriage Question," "The Smart Set," "The Movie Girl," "Honeymoon Isle," "The Elopers," "September Morn" and "The Heart of Chicago."

MULGREW WRITING TABLOIDS

John P. Mulgrew, of Dubuque, Ia., has been detailed to write several new productions for local producers. He is busily engaged arranging new tabloid productions, which will be routed for local houses next season.

McVICKER'S LEASE LOBBY STORE

The McVicker's Theatre Company has leased to the Newcomb Optical Company the store and basement in the lobby of the building for a term of ten years at a term rental of $125,000.

WILLARD LEE OUT OF ARMY

Willard Lee has been discharged from the United States army and has returned to vaudeville with Blanche Jacobs. They have assumed the stage name of Willard and Jacobs.

TEAM UP FOR LIFE

E. T. Conroy, of Conroy and Grimley, and Myrtle Richards, of the team of Groves and Richards, were married in Detroit, Mich., December 18th. The news has just been made public.

ILL THESPIANS RECOVERING

A late bulletin issued by the American Theatrical Hospital discloses many theatrical patients on the road to recovery.

Stephen D. Ricardo, gymnast and acrobat, remains at the institution for observation.

Mrs. Dora Asher, playwright, has recovered from an attack of influenza and has been permitted to depart for her home.

Flo Harris, of The Follies, is doing splendidly, following a serious operation. Roy Mohler, blackface comedian, has been discharged as fully recovered.

Frances Dupont, a member of the Bowery Burlesquers, continues to improve following an operation.

Alice Grant, daughter of William Grant, of the vaudeville team of Cook and Grant, is a patient at the hospital, being held for observation and treatment.

Ben F. Fuller, well known press agent for Bibble's "Uncle Tom's Cabin," is expected to leave the hospital late this week.

MOIR BEHIND NEW THEATRE

Harry C. Moir, proprietor of the Hotel Morrison, and owner of several motion picture theatres, is said to be the man behind the venture which will turn the old Record-Herald Building into a motion picture house. William S. Barabee, chairman of the entertainment committee of the Hamilton Club, is the lessee in the transaction, although Mr. Moir admits he is interested in the transaction. The annual rental will be $50,000 for fifteen years, $60,000 for five years and $75,000 for the next five years. One hundred thousand dollars will be expended in remodeling and renovating the building. It was at first said that the house would be used for vaudeville, but that statement was later corrected.

ACTORS OUST PROTESTERS

Depositors of the defunct Graham Bank who were holding a protest meeting on the stage of the Haymarket Theatre on Thursday were routed from the building by actors, who demanded the stage for rehearsals. The depositors have arranged for another meeting place to hurl their defies at the committee that has been appointed to look after the affairs of the institution.

THREE LAIT ACTS HERE

Jack Lait, local author and newspaper man, has the distinction of having three of his playlets acted in various Chicago houses this week. Emma Carus is at the Majestic in a new playlet. Louise Dressen and Jack Gardner are being seen at the Palace Music Hall, and Munson and Kingsbury are at McVicker's.

NEW PLAY COMING

All the standard loop theatres retained their present productions this week, with the exception of the Princess, which remained dark, due to the withdrawal of "She Walks In Her Sleep." The house will reopen Jan. 26th with "Ever Too Late," a new comedy with Henry Hull and Tim Murphy in the leads.

DANCER GOES TO HOSPITAL

Eddie Carroll, formerly a prominent singer and dancer, has been removed to the American Theatrical Hospital for observation and treatment. Carroll has been ill for the last eight years.

LEE KRAUS GOING EAST

Lee Kraus has announced his withdrawal from Chicago booking circles to take place in March. He will form a partnership with Arthur Horwitz in New York City.

RIALTO CELEBRATING BIRTHDAY

The Rialto Theatre, Jones, Linick and Schaefer's latest addition to Chicago vaudeville, is celebrating its second anniversary this week with a lengthy program.

START ANOTHER PROBE OF SCALPERS

LICENSES STILL HELD UP

Still another investigation of the ticket brokers in this city has been begun. This time, it is being conducted by members of the City Council. A sub-committee has been appointed to investigate the relations between theatre owners and brokers. This probe is independent of the present investigation being carried on by the city's law department.

Alderman John Powers, a member of the investigating committee, stated that he paid $12 for two tickets for the Colonial Theatre on New Year's Eve, and that he purchased them from a Randolph street ticket scalper. Alderman John J. Coughlin stated that he paid $4 apiece for $2 tickets, and that he purchased his, also, from a ticket broker.

Mayor Thompson is reported to have received a letter from H. Rhodes, filing charges against the Colonial Theatre for selling him two tickets for $6.70, and then finding that the seats he purchased were camp stools. This is also under investigation.

Police Chief Garrity is carrying on a private investigation in an effort to lay the blame on some one. The law department's investigation has been under way for several weeks. No theatre licenses for this year have been issued to any of the downtown theatres, and it is said that some houses will be refused because of violations of the ordinance.

Local managers are preparing to defend themselves by forming an organization. It is expected that the matter will be brought to a head early in February. The local managers are sitting tight and awaiting the first action of the city authorities and City Council.

BUYS TWO MORE HOUSES

Al Starkey, proprietor of "The Tap Room" and the Shakespeare Theatre, has purchased two more outlying theatres, one located on the West Side and the other on the North Side. He plans to adopt a policy of vaudeville and pictures similar to that now at the Shakespeare. Miniature tabloids are being produced for these houses by Frank Forsythe.

BUILD FOUR STAGES

Four moving stages are being arranged at the Auditorium Theatre to handle the setting of "Chu Chin Chow" when that production arrives here next week. The four stages are on wheels and will be shifted into position as they are needed, thereby greatly expediting the work of scene shifting.

QUIT "FLO FLO" COMPANY

McGinnis Brothers, features of "Flo Flo" (Western company), left the production at Davenport, Iowa, last week, and are in this city arranging for their return to vaudeville. Trouble with members of the cast is said to have caused their immediate withdrawal from the production.

ALL THE RYANS ARE INVITED

A novel publicity stunt on the part of the press agent with "The Little Teacher" will be held at the Olympic Theatre this week, when all the Ryans in Chicago will be extended an invitation to see Mary Ryan enact the leading role.

SAM KRAMER GOES EAST

Sam Kramer, of the Levy and Kramer Agency, has gone to New York for a month's stay. He will arrange for eastern material during his stay in New York.

MAY BUILD KANSAS CITY HOUSE

With the dispossession of the Pantages Circuit from the Empress Theatre in Kansas City, Mo., comes the announcement that Alexander Pantages will personally make a visit to that city with the intention of picking a site for a new theatre. Marcus Loew, who has taken control of the house, will open it next week with his vaudeville.

POPULAR BUSINESS PICKING UP

Business is reported to be picking up in the outlying $2 theatre circuit, comprised of the Victoria, Imperial and National Theatres. This week "Peg o' My Heart" is being seen at the National, while "A Little Mother" is at the Imperial and "Nothing But the Truth" at the Victoria.

SILVER TO QUIT W. V. M. A.

Morris Silver, cabaret manager of the W. V. M. A., is planning to withdraw from that field as soon as prohibition takes place. He is devoting his time to tableaux entertainment for motion picture houses and his scheme seems to have taken a firm hold on a number of local theatres.

COOK TO BE TRIED SOON

J. Norman Cook, known in the theatrical profession as Jack Cook and at present held responsible as the murderer of Bill Broadway, has had his trial set for February 8th. It is stated that the prosecution will ask the death penalty. Friends are douotful as to the possibility of a conviction.

TURN PLAY INTO FILM

"The Little Shepherd of the Hills" has been made into a ten-reel photo production and will shortly be sent on tour by Gaskell and McVitty of this city. Harold Bell Wright staged the screen version.

ACTOR ANGERS HAYMAN

Alf Hayman is greatly incensed over the action of Ben Johnson, who has been appearing in "The Off Chance" with Ethel Barrymore, in leaving the company in St. Louis without any previous announcement of any sort.

Johnson, who has the part of Lord Cardonnel in the play, went to St. Louis with the company at the close of the Chicago engagement and was to appear there at the opening performance. He could not be found at the time, however, and an understudy was obliged to take the place he left vacant. The reason for Johnson's absence was explained in a letter, received by Cecil Butler, the stage manager, on the following day. In it Johnson stated that he was homesick and that his wife was very ill, which were the reasons for his being en route for the East.

Hayman has expressed himself very forcefully over the performer's conduct, calling it mean and unprofessional.

"BROWNE'S" OWNER DEAD

Jonas M. Farrington, owner of Browne's Chop House, on Broadway between Thirty-ninth and Fortieth streets, died at his home in Mt. Vernon last week. Mr. Farrington was seventy-six years of age and had been the proprietor of the restaurant for twenty years. The chop house has been noted in all these years as a rendezvous for people of importance in the opera and for actors. George M. Browne, himself an actor, established the restaurant many years ago further downtown. In those days it was one of the old-fashioned restaurants from which women were barred. Mr. Farrington was connected with different markets and the butcher business besides owning the chop house. He leaves a sister and three brothers.

NEW PLAY FOR CHATTERTON

"Chloe in Love" is the title of a new play Henry Miller has secured for Ruth Chatterton.

VAUDEVILLE REVIEWS

(Continued from pages 7 and 8 and on 34)

PROCTOR'S 23RD STREET

(Last Half)

Albert Donnelly started the bill going with his shadow casting act. It was well presented. He flashed on a screen little sketches of people and some impersonations of animals.

Kelly and Stanley scored nicely with their singing and talking act. They are fully reviewed under New Acts.

Brenda Fowler and company presented their act called "The Politicians." The plot tells of a wife's sacrifice for her husband and how in later years, it is held over his head as a club while he is running to be governor of his state. The acting is rather melodramatic and unnatural, but served its purpose and got across.

Earle and Sunshine followed with an act comparing yesterday and today. The patter is poor and arrives nowhere. The singing is fair but lacks spirit. They ended by doing some of the old style dances.

Dobbs and Welch took second honors with their cross-fire talk. They are fully reviewed under New Acts.

Jones and Greenlee started slow, as most of their act is old. They have a special drop showing a street with a hotel on one side and a theatre headlining themselves on the other. A prohibition song and a parody completed the offering.

Lyons and Yosco took first honors with their playing and patter. After a ballad, played on the harp and 'cello by both, Yosco did a solo on the harp that was very well presented. A few numbers on the guitar and the harp, while both sang, sent the act off to a big finish.

The Ara Sisters closed the show with a dancing act that had nothing out of the ordinary in it. After a dance by both of them, one of the girls gave a toe dance that showed only ordinary ability. A song by the other proved that she should stick to dancing and leave singing alone. Spanish dance by both girls closed their act.

G. J. H.

FIFTH AVENUE

(Last Half)

The house was filled with the S. R. O. sign out on Saturday afternoon. Yet, the lobby continued to be crowded with people waiting to get in. Challon and Keke started the show going with an unusual tight-rope walking act that went over for a hit. It is fully reviewed under New Acts.

Alexander, O'Neil and Saxon scored high with their singing and dancing. They, also, will be found under New Acts.

Harry Austin Bond and company presented a neat little comedy on the eternal triangle that was well liked here. The plot is about a libertine who is about to run away with another man's wife. On hearing footsteps the woman hides and another man enters. The villain having never seen the husband, thinks the one who is entering is he. They make an agreement in which the villain pays him $20,000 to go away and leave his wife. The woman then enters after the money is paid and exposes the fact that the man is not her husband at all.

Dana and Bruch presented a musical sketch with a piano, piccolo and violin and with one woman singing. The playing is fair and the woman's voice good, but she attempted too much when she tried to give an impersonation of Galli-Curci.

Grant and Jones followed in a medley of Grant's songs and did their offering so well that they stopped the show. The act is reviewed under New Acts.

Frisco, assisted by Laura McDermott and Bert Kelly's jazz band, divided honors with Grant and Jones. He presented his act in a better manner than he has been doing of late and showed some of the pep that gave him his reputation.

Nick Basil and Dick Allen held the next to closing position poorly, as their act dragged from the start. They show a scene in a recruiting office where an Italian is enlisting. They got most of their applause through appealing to the patriotism of the audience.

Hadji and company presented a mysterious offering and held interest to the last.

G. J. H.

METROPOLITAN

(Last Half)

Week in and week out this house does capacity business and, as a good standard of bills is maintained, the patrons show full appreciation.

The bill for the last half of last week opened with the Casting Campbells, a clown and three straight men, and their performance drew the most pronounced approval of the entire bill. They work on the high bars, with a trampolin between them, and their routine is made up of difficult feats, all of which are easily and gracefully executed. They worked so well that hearty applause was accorded every "stunt" last Thursday night. Their closing feat drew a "storm" of applause. It consisted of the clown being swung by one of his partners over the bar on which they are working and being caught as he drops on the other side, the clown making a complete revolution around the bar. It is a remarkable feat and was remarkably well executed.

Arnold and Taylor, man and woman, presented a piano and singing act, and were very well received. With the man at the piano, his partner sings four songs and, between times, gives a little comedy talk.

Hyman Adler and Company, three men and two women, were seen in a comedy sketch which met with considerable favor. It tells the story of a middle-aged man of wealth who is about to take a second wife. The man's daughter is also engaged to be married, and it transpires that the young man the daughter is about to marry is the divorced husband of the woman who has ensnared the father. By a fake 'phone call, the young people convince the old man that the woman was after his money, and all ends well. The sketch was well liked. It began and ended with a song.

Nolinki was well received for his violin and piano playing. He rendered six selections.

Billy King and Company, five women and six men, closed the vaudeville portion of the bill with their musical comedy tabloid.

E. W.

HARLEM OPERA HOUSE

(Last Half)

The house was fairly well filled when Alec and Dot Lamb opened the bill. The act consists of his lifting Miss Lamb and some very ungraceful dancing. It dragged to a finish.

Melnotte and Leedum followed. They started with some patter off stage and kept it up while they entered. The girls have a neat little act and presented it nicely. They are fully reviewed under New Acts.

"The Intruder" kept the audience applauding for fully a minute after it had finished. There were three characters in the act, two of whom are "planted" nicely in the audience. The singing is good and went over for a big hand.

Rotina and Barretti followed the Houdini picture and scored. They are fully reviewed under New Acts.

George Jessell started fast and did not let up all through his act. After his recitation about mustard, which he gave after showing a frankfurter and a roll without that necessary spice, he rendered a song that was neatly done. His comedy on the telephone scored its usual big hit, after a few more songs, he tried to go off stage but was not permitted to do so until he had given three encores. In one of them he produced a sailor, who sang a tribute to Theodore Roosevelt.

Colour Gems, with a company of four girls and one man, closed the bill. The act consists of different tableaux posed by the company that were very pretty. In these tableaux they showed Spring, The Universe, Summertime, Europe, The Lily, Our Own, Africa, November, Asia and America. The girls all have very good figures and presented the act in a very neat manner.

G. J. H.

PROCTOR'S 125th ST.

(Last Half)

La Vail and Sister held the initial spot and, for a trapeze act, held it nicely. Most of their stunts are unusual and gave many a thrill to the audience. They do their work in a businesslike manner that helps the act make good.

Geo. Murray, whose main work seems to be to continually change his billing, followed and scored. He has been billed as Murray Vogt and company, and Murray Volk in other houses and now has found a new name. He has a "plant" who takes the part of a stage hand and "discovers" him in a neat manner. After some arguing, they proceed to sing and put their songs over nicely. The comedy, however, is inclined to be vulgar and should be changed.

Henshaw and Avery made a good impression and put their act over nicely. They are fully reviewed under New Acts.

Lillian Herlein took the honors of the bill with her comedy act. She is assisted at the piano by Clarence Senna and gets many a laugh at his expense. She impersonated a French soubrette and an Italian opera singer in a farcical manner that won applause. Senna, at the piano, played his selections in an artistic way and helped the act a great deal.

Synco followed with his marimba and scored a hit. He started with a medley of popular selections and then rendered a classical number. He then showed the audience why he called himself Synco by plunging into a medley of jazz that convinced all he had the right to do so.

The Home Guards, consisting of five old men and a boy, closed the bill and held interest to their last number. The opening patter was slow, but a farcical fight by two of them soon aroused interest and laughter. A yodelling song by the captain followed and was well sung. One of the men they played a ukelele, while the boy gave a "hick" song and another did a hoola. Some harmonizing by the rest of the company completed the act, which made good.

G. J. H.

FLATBUSH

(Last Half)

Clayton and Clayton, novelty entertainers, started the show off at a fast tempo. The man is a clever artist and the woman sings very well. The turn was well liked here.

Ed. Phillips, a youthful singing monologist, landed solidly with a snappy repertoire of raggy numbers and up-to-date yarns. His act is reviewed in the New Act Department.

Weston and Black, man and woman, kept the laughs coming their way at a mile a minute gait every moment they were on the platform. The act, in the matter of formation, slightly resembles the old conversational turn of Sam and Kitty Morton. One or two "nigger" acts are also recalled to mind when the team gets to that part of their specialty which concern's the woman's bad breaks at a dinner party. The woman is a corking eccentric comedienne and the man a first-rate straight. The act is not a copy in any sense of the word of any other act, nor is the talk reminiscent either, for that matter. It's the method of exchanging get-backs that is suggestice of the acts mentioned above.

Charles Reilly is versatile. He is a fine monologist, sings tunefully and tells a story like a trained after-dinner speaker. He starts off with a bunch of good Irish stories and winds up with a collection of Jewish yarns. A likeable personality that gets right over the footlights, likewise, is an asset that helps him immeasurably.

Singer's Midgets, playing the Flatbush for a full week, worked some fifty-five minutes. The act is a full-fledged evening's entertainment. The midgets are about as cute a collection as has ever been seen on a stage. The act was a riotous hit, and deserved all of the applause given it.

H. E.

PROCTOR'S 58TH STREET

(Last Half)

Archless and Venus opened the bill with their painting skit and made a good impression for a first act. They start off with each drawing fair landscape scenes on individual charts. A few other drawings, most of which were impersonations of different artists, sent the act off to hearty rounds of applause.

Orrin and Drew worked hard and stopped the show. They have a special drop in one, portraying a farmyard and, after some whistling and singing off stage Orrin gave imitations of different animals and instruments. About the best thing that can be said about his imitations is that the orchestra itself continually nodded approval and smiled delightedly at his work. His impersonations of animals and birds were exceptionally good. They were not allowed to leave the stage without an encore.

The Royal Gascoynes followed with their juggling act and scored high. The patter of the man is very good and the manner in which he juggles in accompaniment to his talk brought laugh after laugh. His stunts are out of the ordinary and went over.

Ward and Pryor are making a hit with their patter and singing act. Ward is a good comedian and Miss Pryor puts over her song in an exceptional manner.

The Seven Musical Spillers then splashed their jazz all over the house. After the selections on the marimbas, they produced their jazz band and sent the act off to a good finish.

Billy Shoen came out pushing a baby carriage with triplets in it. His patter, comedy and all his songs pertained to the triplets and scored. His act ended with a phone message telling him that his wife had just presented him with three more.

Adelaide Bell and Company closed the bill with their dancing. There is nothing out of the ordinary in their work and, except for Miss Bell's kicking and manner of dancing on her instep, the stepping was poor.

G. J. H.

VICTORIA

(First Half)

Lonzo Cox cut pieces of paper with a pair of scissors in such shapes that, when shadowgraphed on a screen they looked like silhouettes of famous men and other things. His is the sort of parlor entertainment that is liked by many persons.

Jenks and Allen aroused a ripple of applause and nothing more with their sophisticated rube talk and songs. They have some good material, but fail dismally in working up the interest in their offering that might gain them favor. This is probably due to a lack of definite personality.

Roy and Arthur, one working blackface, juggled plates in a deft and entertaining manner. The black-faced one's habit of dropping the plates he handled caused considerable laughter and helped considerably in establishing the act in the favor of the audience.

Frank Morrell, whose tenor voice at one time helped to gain popularity for That Quartet, warbles alone these days and, judging from the attitude of the audience at this house, is an entertainer that will generally find favor. Assisted by a pretty young lady whose scanty attire proves a butt for his remarks, Morrell, from the start, made the audience feel that he was entertaining them.

Rube Marquard and His Jazz Band, consisting of fourteen sailors, each of whom has seen service overseas, proved to be the entertainment feature of the bill. The popular big league pitcher did nothing more than announce the numbers and lead the band, but his manner of doing these things is so simple and genuine that it did more than anything else to bring forth the rousing ovation the act received.

M. L. A.

MADDOCK TO SAIL THIS WEEK

Charlie Maddock, the vaudeville producer, will sail for London this week on the Adriatic. Maddock will stage several of his acts at the London Hipp for De Courville, while abroad.

BURLESQUE

LATHROP CALLS WEINGARTEN SHOW POOR

SAYS IT HAD NO GOOD FEATURES

BOSTON, Jan. 20.—The examination of George E. Lothrop, vice-president of the American Burlesque Association and lessee and manager of the Howard Theatre, was completed here last week by attorneys representing each side in the suit brought by Issy Weingarten against the American Burlesque Association.

The testimony of Lothrop was against the show.

Weingarten sued the American Burlesque Association for $25,000 damages, for having revoked his franchise. "September Morning Glories" was his show and played at Lothrop's theatre in Boston. It was said that Lothrop was asked to judge it. After passing favorably on the show, it was alleged in affidavits filed by Weingarten that the circuit officials disregarded Lothrop's criticism and revoked his franchise, stating that the show was unfit for presentation.

However, in his testimony before Commissioner Blanche I. Brackett, appointed by Supreme Court Justice Philbin to take testimony, Lothrop knocked the Weingarten show and denied that he had ever said anything favorable about it. His testimony, in part, follows:

Question—Coming back to the production of "September Morning Glories," can you describe that performance? Answer—I don't know that I can give a description of it, except that it was a burlesque show.

Question—Did it have any special features? Answer—Yes, a lot of bad ones; the whole thing was bad.

Question—In what respect? Answer—The women were old, the principals advanced in years and the comedians were bad.

Question—How about the music? Answer—I can't answer that.

Question—These are the principal features you recollect that characterized the show? Answer—The scenery was old and the chorus girls and the costumes were old, also.

Question—Is there anything else that was bad? Answer—I don't remember.

Question—What was there about the show that was good? Answer—I don't know of anything.

Question—Did you ever say to anybody that this show, "September Morning Glories," was as good if not better than the average, and that if all the shows offered to you were as good as that you would be entirely satisfied? Answer—No.

Question—Did you not make that statement to Mr. I. M. Weingarten at the Howard Theatre in the City of Boston about six or seven weeks ago? Answer—No.

Question—Did you ever make that remark to a man named Frank Freeman? Answer—I don't know the man.

Question—Did you ever make any similar remarks to this man Frank Freeman? Answer—I don't know such a man, nor have I ever met him in my life.

Question—So you say you never conversed with him? Answer—I never had any conversation with him.

Question—Did you ever have such a conversation with a man named Asa Cummings? Answer—I don't know Mr. Cummings and never had any conversation with him.

Question—Did you ever have such a conversation with a man named J. A. Weingarten? Answer—No.

Question—Did you ever have such a conversation with anybody? Answer—I don't remember any conversation with anybody about this show.

Question—Did you have any conversation respecting this show with Joseph Carlyle, manager of the show? Answer—No.

Question—And you are very positive you never expressed to anyone a favorable opinion of this show? Answer—How could I express a favorable opinion of anything that was so bad?

Question—Do you remember any of the electric effects of this show? Answer—I don't think they had any; if I remember correctly the union objected.

Question—What union? Answer—The labor union.

Question — Of actors or electricians? Answer—The Electricians' Union.

Question—And what did they object to? Answer—When the show went out they did not carry an electrician and I couldn't use my own electrician independently; the union would object to it.

Question—Was this an order of the defendant association? Answer—It was between the Electricians' Union, the American Burlesque Association and the burlesque managers; between the three of them.

Question—Did the defendant organization at any meeting which you attended as a director pass a resolution preventing the shows from carrying an electrician? Answer—I don't remember.

Question—You know there was something said or done about electricians and what you have stated is all you recollect about it? Answer—It is all I recollect now.

Question—Doctor, the week of September 10, 1917, was what you called preliminary time? Answer—No, regular time.

Question—And when did you open? Answer—About August 20, the beginning of regular time.

Question—Now, did you during the season of 1917 play at your house the attraction called the "Gay Morning Glories"? (Objected to as incompetent, irrevelant and unimportant by Mr. Frohlich, representing Nathan Burkan, defendant's attorney.) Answer—I don't remember.

Question—Will you look this thing up and, if you have a program, will you attach it to this deposition? Answer—Yes.

Question — Doctor, do you remember whether during the production of "September Morning Glories" in September, 1917, two features called "Great Deluge" and "Merry Go Rounds" were presented as part of the performance? Answer—I remember the statues' business, for I had to have them draped.

Question—Do you remember the "Merry Go Rounds"? Answer—I don't recall that now.

Question—Did you make any report on this show to the American Burlesque Association? Answer—No.

Question—Will you tell me, Doctor, please, whether for this attraction, "September Morning Glories," you furnished more vaudeville acts than you ordinarily furnish? Answer—I don't remember how many acts there were on that week.

Question—Do you know whether you had any vaudeville acts ready to put on that you did not put on? Answer—I don't remember.

Question—Did you ever state to anyone that you had? Answer—No.

Question—Did you ever state to anyone that you had fourteen acts ready and did not use any of them? Answer—No.

(Cross-examination by L. D. Frohlich, of counsel for Weingarten).

Question—Doctor, are the programs for the 1917 shows any indication of what was actually produced in your house? (Objected to as leading by Henry Danziger, of counsel for plaintiff.) Answer—no.

Question — Will you please explain how you make up your programs? Answer—We make them out Wednesday or Thursday of the previous week for the attractions we have booked; they are all printed and if, when it comes Monday morning we have not the show as it is printed on the programs, sometimes we are able to stop the printing of all programs and change. And then on Wednesday the programs are in the same condition as on Monday.

Question—In other words, the cancellation of the show means you had to book additional acts from somewhere, either the U. B. O. or some other booking agent in order to fill out the entertainment. Is that right? — Answer—Yes, that is right.

Question—And will the programs that you will produce here as exhibits mean that these numbers printed on the programs were actually produced? Answer—The programs would indicate nothing.

(Redirect examination by Mr. Danziger).

Question — "September Morning Glories" was actually produced at your theatre? Answer—Yes.

Question—And if it so appears on the programs that statement will be correct, will it not? Answer—So far as the burlesque goes.

Question—But if there are vaudeville acts on the program that list may be inaccurate? Answer—Yes.

Question—If you find the programs of the show called "Gay Morning Glories," will that show whether "Gay Morning Glories" was actually produced? Answer—I can't answer that question; I don't know; that was two years ago.

Question—Is there any way in which you could refresh your recollection as to that from records or information you may have at the Howard Theatre? Answer—No.

Question—Will the books show it; the theatre books? Answer—I have no theatre books. I settle my business every Saturday night.

Question—Did any of these actors, men or women, who were in the "September Morning Glories" appear at the Howard Theatre at any later date? Answer—I don't remember.

Question—Is there any way you can find out? Answer—No.

(Recross-examination by Mr. Frohlich).

Question—When the "September Morning Glories" came to your house you cut it down, did you not, Doctor? (Objected to by Mr. Danziger. Question withdrawn).

Question—How long, Doctor, does the average burlesque show that plays at your house take to perform? Answer—From 120 to 140 minutes.

Question—Did "September Morning Glories" take from 120 to 140 minutes? Answer—No.

Question — About how long did it take? Answer—I made them play it very quickly.

Question—And when a show takes less than

Burlesque News continued on Page 23 and 25

BURLESQUE CLUB ENTERTAINS 200 MEMBERS

START MONTHLY SOCIAL AFFAIRS

The first monthly "Get Together Social" was held at the rooms of the Burlesque Club last Friday night and was a big success.

Nearly two hundred members of the club and their friends attended the gathering. The entertainment, arranged by Secretary Will Roehm, offered an array of talent that proved a big success. Those who appeared were Catherine Dickey and Lou Lord in a singing and piano act from the "Sight Seers." William Beck, of vaudeville, gave a guitar specialty. Ruth Garland, a society entertainer, gave some impersonations, as did Ray Daghistan at the piano. George King, a real old-timer, offered the "smoking" song he made famous a quarter of a century ago.

Frank De Voe, of the "Behman Show" gave a specialty and repeated the success he made at the Columbia all last week. Yvonne Verlaine, a dancing violinist, offered a neat act. Australian Abbott was a decided success as a magician. Lynn Cantor and Margie Winters, both of the "Best Show in Town," offered "singles."

Three vaudeville acts, Miss Gould, Freemont and Lewis, and Corp. Hart, of the 49th Infantry, came next. Lloyd and McArdel, from the "Best Show in Town," proved good entertainers, as well as Frankie Hunter, who was a riot of fun. Meyer Harris did his share toward making the show a success.

Roehm would have been in a bad way for talent had it not been for Miss Evelyn Weed, the booking agent, who arrived early with some acts, and "Blutch" Cooper, who brought some people down from Miners and Hurtig and Seamons. Plenty of sandwiches and drinks were served. It is the intention of the club to give one of these affairs monthly.

Every burlesque show around New York and Jersey was represented by one or more of its members, as well as their friends.

GUS FAY TAKEN ILL

Gus Fay was taken sick last Friday afternoon at Miners in The Bronx and was compelled to remain at his hotel. He has a bad cold and throat trouble. Bert Weston jumped into his part and will continue in it until Fay returns this week at the Empire, Brooklyn.

GERARD BREAKS RECORD

WASHINGTON, D. C., Jan. 19.—Barney Gerard's "Follies of the Day" broke all records at the Gayety here last week. The gross business was $8,917, which exceeded the biggest week's business including that done with extra midnight performances.

COMPANY IS BANQUETED

Jack Curry gave Manager Louie Kreig and George Clark a theatre party at the Gayety, Brooklyn, last Friday night. Two hundred attended. A banquet was given to the members of the company after the show.

COOPER HIRES OLD PARTNER

James E. Cooper has engaged Harry Stewart to manage one of his shows next season. Stewart was an old partner of Cooper's in vaudeville years ago.

ARTHUR PUTNAM CLOSES

Arthur Putnam closed with the Pat White show at the Olympic, New York, last Saturday. Bert Pullaney took his place.

"MILLION DOLLAR DOLLS" A CREDIT TO BURLESQUE AND JOHN G. JERMON

The owners may well be proud of the "Million Dollar Dolls" this season, as it is a corking good comedy and singing offering as well as one of the best scenic productions shown at the Columbia this season. It was a decided success Monday afternoon, had plenty of good wholesome laughs, many funny situations, the numbers all went over well, and the girls in the chorus looked pretty, were costumed exceptionally well and worked hard.

The book, by Abe Levitt, is called "A Whirl of Pleasure." It is in two parts and twelve scenes. The opening scene, "Brown's Art Gallery," shows three oil paintings, which come to life for twenty-four hours, Ede Mae as one, Cliff Bragden and Chas. Mac as another, and a young lady as the third. The action of the show starts in the gallery and continues there to the last scene, when the same people step back to where they were when the performance started. It is a novel opening for a burlesque show and was well carried out all the way through.

The comedy is in the hands of two clever fellows, Cliff Bragdon and Charlie Mac. These boys, when they got started, never stopped. Bragdon, a little fellow, is doing the eccentric line of comedy which he introduced to New York audiences for the first time last season at this house. His funny mannerisms, peculiar style of shoes, quiet way of working and odd way of dressing, all made a big impression on the audience. He is a very funny fellow and a hard worker.

Mac, another small man, is a clever "bum." He is very amusing, works hard, can dance and his appearance is in keeping with the character. He also scored a hit. Both boys are good tumblers, taking many falls during the show.

James Peck is the straight man. He is a good dresser and makes a good appearance. Harold Carr, juvenile straight, handles his part very well. He is a good talker, sings nicely, dresses well and does the same in scenes.

Harold Gates does bits through the show but puts over a neat specialty down near the close.

George Broadhurst, who just joined the show, does not come on until the second act, when he does a "dope" bit and offers a dancing specialty, doing very well.

Ede Mae is the prima donna and easily captured the audience with her singing. There is a great deal of improvement noticeable in this young lady's work since she appeared here last season. She works more natural now. She is an attractive person with a nice form and pleasing personality. She reads lines well and does not take herself too seriously. Her costumes are also elaborate. She is a success. Her numbers were well rendered.

There are many good soubrettes in burlesque, but a few stand out above the rest like diamonds. Flossie Everette is one of the few. She is with this show and just danced herself into favor. Miss Everette is shapely, is of a blonde type and is full of magnetism. She can put over a number with lots of action, is full of pep, looks well in tights, and displays many pretty dresses.

Norma Barry, an ingenue soubrette, is another young lady who works much better than last season. She is a fine looking girl with a good make-up. She has a good voice and can put her numbers over nicely. Rare taste was shown in the selection of the dresses she wore.

The "Million Dollar Dolls" have three corking good principal women.

The "sofa" bit is funny as done by Bragdon, Mac and Miss Barry. The "dramatic" scene was full of laughs the way it was put over by Bragdon, Peck and Miss Mae. The "quarrel" bit is a funny one and amused greatly, the manner in which Carr, Bragdon, Mac, Peck and Miss Barry did it.

The "Cigarette Land" scene was beautifully staged and nicely carried out. Miss Mae introduced the girls of the company as different brands of cigarettes, while Bragdon and Mac worked up the comedy end.

Flossie Everette offered a specialty which went over well.

Miss Mae scored well with a "single" when she offered one number. She looked delightful in her black and white gown.

The "peace offering" bit went big. It was very amusing as done by Bragdon, Mac, Peck, Carr and the Misses Barry, Everette and Mae.

Miss Mae's specialty, in which she offered several old-time songs while playing the guitar, was well received. Mac gave a good "drunk" specialty, in which he offered a song and finished with a dance. Bragdon and Carr, with Bragdon doing the comedy, and Carr, working straight, offered a fast singing and dancing specialty that more than pleased.

The boxing bit between Bragdon and Carr, with Mac as the referee, was fast and funny.

The "Million Dollar Dolls" is a fine show and the best of the name ever seen at the Columbia. The comedy, principals, scenery, costumes and girls all more than please and John G. Jermon has put another one over to his credit. SID.

THE MUSICAL COMEDY STAR

CECIL LEAN

AND THE BEAUTIFUL

CLEO MAYFIELD

B. F. Keith's Palace THIS WEEK Personal Direction M. S. Bentham

BILLY KING'S EXPLOITS IN AFRICA

(11) GREATEST SINGERS IN VAUDEVILLE

COMEDY 100 PER CENT

GORGEOUS SCENERY AND COSTUMES ADDRESS "NEW YORK CLIPPER"

T O T O

(NOVELLO)

AFTER TWO SEASONS AT THE NEW YORK HIPPODROME AND TWO YEARS AS PATHE STAR IS NOW APPEARING IN VAUDEVILLE

THIS WEEK, Jan. 20—B. F. Keith's Royal Theatre

MANAGEMENT—J. M. ALLISON

BUD LUCILE

MINUS & BRYANT

Big and Little Casino

IN SONGS, DANCES, COMEDY

PICARD BROS.

Comedy Bar Act

Address care of CLIPPER

MELODY LANE

NAT'L ASSOCIATION TO MEET ON FEBRUARY 11

Old Organization of Music Publishers to Consider Merger with New Association. Stormy Session Expected

On February 11, at the Hotel McAlpin, New York, a general meeting of the members of the old Association of Music Publishers will be held at which the matter of merging the organization with the music branch of the Chamber of Commerce is to be decided.

A call has been issued for all members to be present either in person or by an authorized representative and an effort is being made to get together a larger number of members than has ever attended any of the association's meetings.

The proposed merger of the older association with the music men's branch of the Chamber of Commerce promises to result in one of the stormiest scenes ever witnessed in any of the association's meetings, for while among many of the prominent members the desire to merge with the new organization is strong, there is an element that is working hard to defeat the move.

Among those who wish to defeat the merger are a number of New York music men who state that the old association in spite of the many criticisms hurled against it, has done much good for the music industry and that it will not be allowed to pass out of existence without a determined fight.

The officers of the old association are Clarence A. Woodman, president, Walter Fisher, vice-president, and E. T. Paull, secretary.

CLARKE-MEYERS BALLAD READY

"In the Land of Beginning Again," the new Grant Clarke-Geo. Meyers ballad, is ready and during the past week it has been successfully tried out by a number of big time singers in local houses. With each it has scored a decided success and the writers are being congratulated upon having another success to their credit. Leo Feist publishes it.

STERN HAS NOVELTY HIT

Jos. W. Stern & Co. have a novelty song hit in the new "Oh, Helen" number. It is a comedy number but, contrary to the sales records of most songs of this nature, it is selling in exceptionally large quantities.

JEROME SONG IN MANY SHOWS

The new William Jerome comedy song, "Ev'ry Day'll Be Sunday When the Town Goes Dry," is being featured in no less than twenty shows, among them being two of the big Broadway productions. Leo Feist publishes it.

IMPORTANT MEETING CALLED

A meeting at which a number of important matters are to be discussed has been called by the officers of the Music Publishers' Protective Association for the evening of February 4.

TITLE DON'T MEAN A THING

"Ja-Da," the new Leo Feist novelty song, is scoring a decided hit with scores of singers. Phil. Kornheisher, professional manager of the Feist house, says "the title don't mean a darn thing, but it's a hit."

MOSE GUMBLE RETURNS

Mose Gumble, after a two weeks' business trip on which he visited a half dozen of the Remick branch offices, is back at his desk in the Remick building in West 46th St.

BRENNAN RELEASES BALLAD

Robert H. Brennan has recently released a new novelty ballad, entitled "Dear Little Mother of Mine." A number of well-known singers are featuring the number.

OPERA SINGER IN VAUDEVILLE

Lillian Lane, a newcomer in vaudeville, has had an interesting career and were it not for the war probably would never have been heard in the two-a-day. A pupil of Jean De Reszke, she was engaged for the Royal opera house in Paris but the war cancelled her contract, and she came to America where she has been heard in concert. In vaudeville she has scored a decided success, and is singing in addition to a grand opera selection "My Gal's Like Galli Curci," "Tears," and "Kentucky Dream," all from the Jos. W. Stern & Co. catalogue.

FORSTER MAY OPEN IN NEW YORK

F. J. A. Forster, the Chicago publisher, who during the past eighteen months has amassed a full sized fortune from the sales of the "Missouri" waltz number, is spending the week in New York.

Forster is reported to be looking the local situation over with a view to opening a branch office in this city and going out after the popular publications.

R. W. HEFFELFINGER DEAD

R. W. Heffelfinger, the Los Angeles, Cal., music publisher and dealer, secretary and treasurer of the National Dealers' Association, died on Friday, Jan. 10th, of pneumonia. He was thirty-three years of age and left a widow and three children.

LANG BENEFIT NETS $1,000

The Billy Lang benefit held recently in Boston netted the music man over $1,000. The committee in charge of the affair has reported to Mr. Lang that this amount will be considerably increased by other contributions which have been promised.

IRVING MILLS HAS NEW JOB

Irving Mills, formerly with the Leo Feist house is now professional and general manager of the Philadelphia office of the McCarthy & Fisher Co.

Mills is a brother of Jack Mills, professional manager of the Company.

BILLY BARKER WITH JAZZ BAND

Billy Barker, the sailor, who has been working on the big time in the New England states, is now the feature soloist with the Rube Marquard Jazz Band. He is using a number of the McCarthy-Fisher numbers.

JIMMY LUCAS PLACES SONGS

Jimmy Lucas, the vaudeville actor, has placed two new songs with the Broadway Music Corp. Lucas is contemplating retiring from the stage and devoting his entire time to composition.

DE KOVEN WRITES MARCH

Reginald De Koven, the comic opera composer, has written a new wedding march. It will be heard for the first time in New York at the Actor's Fund benefit performance.

FEIST SONG IN HUSSEY ACT

"The Navy Took Them Over and The Navy Will Bring Them Back" is one of the feature songs in the Jimmy Hussey act. William Wormsley introduced it at the Palace Theatre last week.

PIANTADOSI LEASES OFFICES

The Al. Piantadosi Music Co., which will move from it present quarters in the Astor Theatre building next month, has leased new quarters at No. 234 West 46th St.

HARRIS WRITES MUSICAL COMEDY

Chas. K. Harris has completed the book and music of a musical comedy entitled "Autumn Leaves," which will be produced early this spring.

BEN BORNSTEIN IN CHICAGO

Ben Bornstein, of the Harry Von Tilzer Co., is in Chicago where he will remain for the next month or six weeks.

SERGT. IRVING BERLIN A FREE LANCE WRITER

Desire to Split Up Compositions Said to Be Reason for Not Signing with Any House

Sergeant Irving Berlin, who retired on January 1st from the music house of Waterson, Berlin & Snyder, and thereby created something of a sensation in music circles, left the city last week for a short vacation.

Berlin anounced before leaving that he had not signed with any publishing house nor made any definite plans for the future.

This fact seems surprising in view of the fact that when the news first broke that Berlin was leaving the Waterson Company, he could practically have written his own contract with any one of three or four publishing houses. Competition for the services of the writer certainly was keen, but as time progressed and he did not settle with any one house interest in his future activities were centered in wondering whether or not he was to become a publisher himself.

The reason that he is working as a free lance, is, according to some of the publishers who made a bid for his services, due to his desire to split up his works between a popular and musical comedy house.

Berlin likes musical comedy writing and has two new pieces accepted for production by a Broadway manager. The music of these could doubtless be handled to better advantage by a house specializing in this line than a strictly popular music publishing house. But Berlin is best known as a popular song writer and in this field is almost sure fire. Popular songs can, of course, be best exploited by a house which makes a feature of this style of composition.

Berlin doubtless thinks that by allying himself with two houses in the different fields he could achieve a great success, but the publishers are not so optimistic. Popular publishers who would like his services want the operatic music as well because should he write a big success in that line, the income from the high priced music would help out greatly in making up the big guarantee which he doubtless would receive.

The publishers of the operatic music, knowing of Berlin's big success in the popular field want his songs as well believing that if he failed to hit with his musical comedies, the popular numbers would surely pull them out safely on any investment.

This is the present state of the affair which probably will result in Berlin placing his various songs and musical comedies with the house which makes the highest bid for each.

HUNTZINGER OUT OF ARMY

R. L. Huntzinger, of the music publishing firm of Huntzinger & Dilworth, has received his honorable discharge from the army and has returned to his publishing business.

AL. SELDEN WELL AGAIN

Al. Selden, manager of the Philadelphia office of the Broadway Music Corp., is back at his desk again after a severe operation for stomach trouble.

SONGWRITER LEFT SMALL ESTATE

Monroe H. Rosenfeld, the songwriter and press agent, left an estate of $1,200 personal property to his widow. He died on December 12th of acute indigestion.

FLEESON OUT OF THE ARMY

Neville Fleeson, has been discharged from the Officers' Training School at Camp Lee, Va., and is back with the Artmusic Co.

SONGWRITING ENDS IN COURT

Captain Clarence Murphy, U. S. A., of Washington, is defendant in a suit for $50,000, brought by O. W. Taylor who alleges that the Captain alieniated the affections of his wife. In December, Taylor brought a suit for divorce naming the Captain as co-respondent.

Taylor states that he was married in New York in April, 1918, and that on November 29th, the co-respondent won his wife's affections.

Captain Murphy is about forty-five years of age, and Mrs. Taylor is twenty-one.

Explaining how she happened to be in the officer's apartment, Mrs. Taylor said that the Captain was a composer and that as she also wrote music, she went there with him to write a song.

BRITISH COMPOSER NATURALIZED

Major Vincenz F. Faltis, who was commissioned in the British Army for organizing bands among Egyptian troops, was admitted to full citizenship in the United States last week by Supreme Court Justice Hendrick.

While waiting in the County Clerk's office Major Faltis composed a song which he said he would donate to the next Liberty Loan Drive.

WITMARK SONG HITS FEATURED

"That Wonderful Mother of Mine" and "Have a Smile" are two new numbers from the Witmark catalogue which are being prominently featured. Among the latest acts to introduce these songs are Wells & Crest, who are scoring a great hit with them. The team has a long route booked and will soon be seen in the East.

PUBLISHER HURRIES SOUTH

Irving Berlin, the free lance song writer, left last week for a few days' vacation at a Florida resort, and simultaneously with the announcement of his departure a local publisher whose catalogue is badly in need of a hit, packed his grip and hurried south.

HARRIS PICKS WRITERS

In Joe Gold and Eugene West, Charles K. Harris has picked two songwriters of ability, and their first song, "Everybody Shimmies Now," is one of the season's popular hits.

"MADELON" IN PALACE BILL

"Madelon," the French war song hit, is being featured at the Palace Theatre this week. One of the girls in the Gus Edwards act is giving a good rendition of the number.

NEW FEIST SONGS FEATURED

West and Morin, now appearing on the Loew Circuit, are successfully featuring the new Leo Feist songs, "The Rose of No Man's Land" and "The Navy Will Bring Them Back."

"ARABIAN NIGHTS" RELEASED

"Arabian Nights," an instrumental number which has met with much popularity, is now issued in song form and has been released to the singing profession by the T. B. Harms Co.

HUBBELL WRITING SCORE

Raymond Hubbell has been engaged to write the music score for the new Selwyn & Co. piece. It is to be a musical version of Roi Cooper Megrue's "Seven Chances."

ELLIS WRITING SONGS

Harry Ellis, the tenor now appearing on the Keith Circuit, is writing several songs which will be released in the near future by one of the big publishing houses.

REMICK RETURNS HOME

J. H. Remick, who spent several days in New York recently, returned to his home in Detroit on Saturday.

THE GREAT PEACE-MAKI

IN THE LAND OF

Words By GRANT CLARKE

Nothing Sad About It.

THE MOST MAGNIFICENT SONG OF THE PERIOD.

THE ROSE OF NO MAN'S LAND

A Tribute To the Girls Who Take Care of Our Boys.

By JACK CADDIGAN and JAMES A. BRENNAN

Plenty of Screams Without Vulgarity.

EV'RY DAY'LL BE SUNDAY

WHEN THE TOWN GOES DRY

By WILLIAM JEROME and JACK MAHONEY

Self Adjusting—Will Fit Any Spot.

A Rip Snorting, l
Sure-Fire

JA

Special Stage Versions

A TOAST SONG TO

THE NAVY TOOK THEM OVER AN TH

By HOWARD JOHNSON, U. S. N. and IRA SCHUSTER

BOSTON
181 Tremont Street

MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall

NEW ORLEANS
115 University Place

ST. LOUIS
Holland Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. F
135 WEST 44th

KI JOY-BRINGING BALLAD

BEGINNING AGAIN

erything Glad About It. Music By GEO. W. MEYER

g, l ugh-Spreading,
re ong Hit!

DA

ns Any Kind Of An Act.

Didn't Know Where To Get It? Huh?
It's A Hit Ain't It?

WHAT DO YOU MEAN BY LOVING SOME-BODY ELSE

WHEN YOUR LOVE BELONGS TO ME?

Words by SIDNEY D. MITCHELL

Music by ARCHIE GOTTLER

Therefore Consequently, and Because, Of Course
We Publish It.

TO UR SEA HEROES!

AN NAVY WILL BRING THEM BACK
TH

Even the Soldier Boys Love To Sing It.

FIST, Inc.
th REET, NEW YORK

PHILADELPHIA
Globe Theatre Building

CLEVELAND
308 Bangor Bldg.

BUFFALO
485 Main St.

PITTSBURGH
301 Schmidt Bldg.

DETROIT
213 Woodward Ave.

KANSAS CITY
1125 Grand Ave.

LOS ANGELES
836 San Fernando Bldg.

100% Box Office Value

MYSTIC CLAYTON

Vastly Different

Stood them up and held them till the last curtain last week at B. F. Keith's "Greenpoint." NOW at Proctor's 125th St., FULL WEEK. KEITH'S PROSPECT TO FOLLOW. Will those interested in BOX OFFICE STIMULANTS look it over, please?
P. S.—No, my salary is not $1,000 a week.

DIRECTION ALF. T. WILTON, B. F. KEITH VAUDEVILLE EXCHANGE

HAYMAN CANTOR, INC.

Routing exclusively with the Western Vaudeville Managers' Ass'n—and Allied Circuits. 720 Consumers' Building, 220 South State St. (Phone Wabash 4802), Chicago, Illinois.

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. KEITH
Vaudeville Exchange Agency

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

WILLIAM FOX CIRCUIT
OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB
General Booking Manager

EDGAR ALLEN
Manager

Personal Interviews with artists from 12 to 6, or by appointment

HARRY HELEN
BARRETT & WHITE
In a Comedy Skit—"Oh, What a Honeymoon!"

JOHNNY WOOD
VENTRILOQUIST
DIRECTION—HARRY SAUBER

LEE STAFFORD
Baritone—Accompanied by Ray Daghistan
DIRECTION—EVANGELINE WEED

RANDOLPH MARGARET
GILBERT & CLAYTON
In Rhymes of the Times

ARCHIE MARGARET
BELL & GREY
ORIGINALITY
Original of the Scotch and Irish Dances on the Wire
DIRECTION—PAUL DURAND

BILLY and AMY
THE HAWTHORNES
STRAIGHT and SOUBRETTE
or BLACKFACE Invite Offers for Next Season

HAROLD DE BECKER is to play a leading role in "Penny Wise."

Francis Byrne has been signed by Lee Kugel for "The Net."

Molly Pearson has been engaged to appear in "Penny Wise."

Jack Beresford Hollis lost his wife last week, when she died of pneumonia.

Francis Byrne, has been engaged by Lee Kugel for a role in "The Net."

Herman L. Graham is now associated with Abe Feinberg, the booking agent.

Muriel Window will accompany Harry Lauder in his tour around the world.

Anita Lawrence has been engaged by Bert Wilcox for his act "Why Worry."

Charles Dalton has been engaged by Lee Kugel to play a role in "The Net."

Margaret Wycherly has returned from Australia where she played in "The 13th Chair."

Harold Hevia has resigned his position as manager of the Ridgewood Theatre, Brooklyn.

Irene Fenwick has been engaged by the Shuberts for the leading role in "A Sleepless Night."

Zelda Sears has been engaged by Arthur Hammerstein for a leading role in "Linger Longer Lucy."

Joe Bissett, formerly of Bissett and Bestoy, and Frankie James, are rehearsing a new act.

Claire Mersereau, a sister of Violet, has been engaged for the title role of "Pollyanna" in Cincinnati.

Marcelle, who in private life is Mrs. Earl Carroll, has joined the "Over Seas Revue" Company.

Harry Ashford is to appear in "Penny Wise." He is remembered for his work in "Hobson's Choice."

David H. Wallace, formerly with Wm. A. Brady as publicity man, is now with William Harris Jr. in the same capacity.

Captain Clark B. Robbin, well known in stock, is at present with the American Army of Occupation in Germany.

Edna Goodrich will make her reappearance in vaudeville shortly in Edgar Allen Woolf's playlet, "The Mannequin."

Sailor Reilly has been discharged from the navy and is booked to play the Keith and Proctor houses.

Tom Lewis has been engaged for "Monte Christo, Jr.," the mid-winter extravaganza at the Winter Garden.

Charlotte Walker has been assigned the leading role in one of the touring companies of "Tea for Three."

Henry Frey, the monologuist, will shortly present a new act by James Madison entitled "The Reformer."

Robert Edeson, at the close of "The Long Dash," was signed by H. H. Frazee to appear in "Everyman's Castle."

Florence Johns replaced Jane Cowl in "The Crowded Hour" during the time when the latter was incapacitated by illness.

Sammy Lee has been discharged from the army. He is again appearing at the Keith houses with Ruby Norton.

"Happy" Lambert, who has been serving in the army, has been engaged for the cast of "Everything" at the Hippodrome.

Walter Regan has been engaged by Charles Emerson Cooke to replace George Gaul in "Remnant," in the role of Tony.

ABOUT YOU! AND YOU!! AND YOU!!!

Bertram Harris will sail for London shortly and will be the stage director of the Woods enterprises to be put on there.

Billie Newman, late of the J. Byron Totten Company, is spending the rest of the winter with her son in Philadelphia.

Audrey Maple has been engaged for the prima donna role in "Monte Cristo Jr." which follows "Sinbad" at the Winter Garden.

Fritzi Scheff has been engaged by John Cort to star in "Glorianna" and will open January 27 at the Tremont Theatre, Boston.

The **El Roy Sisters,** now at the Hippodrome in "Everything," have been engaged to appear in London, where they will open in June.

Glenn Anders, Eugenie Blair, James C. Marlowe, Lorin Raker, Lulu McGuire, Clara Mackin and **George MacQuarrie** are included in the cast of "Just Around the Corner."

William Newman is back at his post in the lobby of the Empire Theatre, from which he has been absent since he joined the navy.

B. M. Garfield is the new manager of the Lyric Theatre, Jamestown, New York, which he opened on Jan. 13. He reports good business.

Charles Coleman, a well known actor, who enlisted with the British Army early in the war, is with the Army of Occupation in Germany.

Tubby Garron has been honorably discharged from the navy and has joined his former partners. The act is known as "The Three Chums."

Sergeant Wm. F. Young (Young and Wheeler) has been honorably discharged from the Army and will open on the Keith Circuit on February 3.

Irving Berlin left for Palm Beach last week, where he will remain a month and finish the musical play he is writing with Roi Cooper Megrue.

Charles Bollinger last week sold the Summit Theatre, West Hoboken, N. J., to the Summit Theatre Company for a price said to be $60,000.

Hayden Talbot, once a daily newspaperman connected with the Hearst publications, is going out ahead of the Marty Sampter production of 'Hitchy Koo."

Tom Penfold, formerly of the vaudeville act of Miller and Penfold, joined the "Over Seas Revue" Company in Springfield, Mass., last week.

Henry Clive will have a part in the cast of Rock and White's revue, which will resume tour as soon as Miss White recovers from her recent operation.

Yuanita L. Cole, of Billie Burke's "Tango Shoes," mourns the loss of her father, Pliny E. Davis, who died Jan. 15, at the age of seventy-six.

William and Gordon Dooley, now appearing at the Century Grove, will have important roles in "Monte Cristo Jr.," the forthcoming Winter Garden show.

Harry S. Kilgore, doortender at the Terrace Garden Dance Palace, has fallen heir to $10,000 through the death of an uncle who recently died in Pueblo, Cal.

Frederick Santley, following his discharge from the Aviation Corps, has been signed by Cohan and Harris for the leading role in "The Royal Vagabond."

Jack Raymond continues as musical director with the Cutter Stock Company, and has not accepted the management of the Rialto Theatre, Chattanooga, Tenn.

Violet May and Helen Hambley, two Oakland, Cal., girls, made their stage debut last Sunday at the Orpheum, Salt Lake City, singing old fashioned songs.

Joseph Jefferson, the actor, had recovered sufficiently from his illness last Monday to permit of his being removed from the New York Hospital to his home.

Billy Hart has recovered from influenza and pneumonia, and, although he has lost thirty-five pounds, went right into his work as soon as he got out of the hospital.

R. H. Burnside, general stage director of the Hippodrome, returned from Atlantic City, N. J., last week, accompanied by Mrs. Burnside and their three daughters.

Frank P. Donovan, motion picture director, is recovering from the effects of his recent illness, and is out again after a five weeks' stay in the Roosevelt Hospital.

Lawrence Russell has formed a corporation with his brother, Dan H. Russell, and C. M. Miller, and will launch several attractions in the South this coming season.

Chauncey Olcott, who is playing at Harrisburg this week, has been asked to sing "The Star Spangled Banner" at the inauguration of Governor Sprone, of Pennsylvania.

Walter Hampden led the discussion of "Classic Drama and a People's Theatre," at a meeting of the Drama League of America at the Macdowell Galleries last Sunday night.

Cosmo Hamilton arrived from England last week to assist in the rehearsals of "Scandal," soon to have a New York production with Charles Cherry and Francine Larrimore in the leading roles.

Guilo Gatti-Casazza has renewed his contract with the Metropolitan Opera Company for another four years. His first contract was made in 1908 and this one will extend to May, 1923.

Bruce McRae, Joseph Santley and **Hazel Dawn** have been added to the "Floradora Double Sextette," which is to appear for the benefit of the Actors' Fund at the Century on Friday afternoon.

Jane Cowl was unable to appear in "The Crowded Hour" at the Selwyn Theatre last Wednesday afternoon and night owing to illness. She resumed her place in the bill on Thursday night.

William David, Carl Eckstrom, Alice Putnam, Isabelle Madigan, Mary Cecil and **Frank Gregory** have been engaged by Walter Hast for his forthcoming production of "Scandal."

Lenore Phelps has succeeded Eva Craig in the role of Hedge in "The Auctioneer," and made her appearance with the David Warfield Company at the Montauk Theatre, Brooklyn, last week.

Lucille Ames, formerly of the "Cheer Up America" Company, was married on January 6 to W. B. Creighton and will retire from the stage. The newlyweds will make their home in Newport, Ky.

James L. Crane has succeeded the late Shelley Hull as co-star with Effie Shannon in "Under Orders." Crane took Hull's place when the latter became ill and now has been regularly engaged for the role.

Julian Mitchell, owing to the recent illness of Ned Wayburn, was secured by F. Ziegfeld to stage two new numbers for the "Midnight Frolics." The numbers were first presented last Monday night.

Mary Stafford Smith and **Leslie Vyner** are the authors of "Penny Wise," which has had a long run in London and goes into rehearsal shortly under the supervision of Lionel Atwill, who will produce it here.

Peggy O'Neil, Frisco, Charles Ruggles, Zelda Sears, William Halligan, Bert Gardner, Fred Lenox, Olga Mischka and **Mary Milburn** are included in the cast of "Linger Longer Lucy," Arthur Hammerstein's next production.

Arthur Byron last week celebrated his 1000th consecutive performance, 834 of which he played with "The Boomerang" and the rest with "Tea for Three," with which he is still playing at Maxine Elliott's Theatre.

Maxwell Spencer, formerly with Gus Edwards Revue, has joined "The Royal Vagabond," the Cohan and Harris musical play which is being revised and recast following the opening in Baltimore three weeks ago.

Jack Waldron sent word from France last week that he expected to sail for home on January 15th. He was leading comedian of the 77th Division Theatrical Unit and had just completed a tour of the American Base Hospital in France.

"Happy" Lambert was mustered out of the army last week and rejoined the cast of "Everything" at the Hippodrome. He is one of the twenty-six discharged soldiers who have returned to their positions at the Hippodrome.

Jack Norworth, Margaret Sylva, Phyllis Neilson-Terry and **Kitty Doner** were among the volunteers who appeared last Sunday night at the Hippodrome for the benefit to the Auxiliary Corps of the New York Fire Department.

Don Barclay, Venita Fitzhugh, Maybelle Jones and **Norma Jerome** have all been engaged to appear in London. The first named has already sailed, Miss Fitzhugh is to sail within ten days, and the last named will appear there next Spring.

William H. Currie, the Shubert's theatrical representative in Chicago, who has been confined at Dr. Stern's Sanitarium in this city for the past two weeks, as the result of a severe cold, has almost recovered and is expected to leave the sanitarium within a week.

Sam Sidman, who has made a hit this season as Shinavitz, the marriage broker in "The Little Brother," at the Belmont, will be seen on Broadway as a star next season if Walter Hast, the producer of the play, is successful in securing a comedy suited for him. Sidman was formerly in burlesque.

Adolph Bauerfreund, proprietor of the Cortlandt Theatre, North Bergen, was the cause o fthe arrest last wee' of four boys who were creating a disturbance near the playhouse. The boys were given a severe lecture and warned that in the event of a similar offense occurring they would be punished in a different manner.

Jay F. McGee has signed an agreement with the Frank Rich Producing Company to put on and manage the Big Review of 1919. The company opened January 1. The cast includes: **Jay F. McGee, Eddie Dale, Sadie DeVoy, George Perkins, Olive Dale, May Banks,** and **Joe Burke.**

Irene Franklin and **Burton Green, William** and **Gordon Dooley, Fred** and **Adele Astaire, Nonette, Burt Hanlon, Sidonie Espero, Lew Cooper, Oscar Lorraine, Natalie** and **Ferrari, Hamlin** and **Clifton,** the **Asco Brothers,** the three **Romons,** and **Meehan's Leaping Hounds** constituted the bill at the Winter Garden last Sunday evening.

MAX FIELD

Fifth Successful Season with the "Tempters"

STAR, BROOKLYN, THIS WEEK OLYMPIC, NEW YORK, NEXT WEEK

MANAGEMENT CHAS. M. BAKER. ENGAGED FOR FIVE YEARS MORE.

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

BLACK FACE **BILLY WALLACE** WITH PIRATES

HENRI and LIZELL

LEAVING PIRATES CO., WILL PLAY IN VICTOR HYDE'S NEW REVUE AT PEKIN CAB. OPENING JAN. 28TH.

ROGERS and DONNELLY (Hello Paree Company)

RALPH JAZZ WOP ELSIE PRIMA DONNA

At Liberty for Next Season **WALTER BROWN** FLYING DUTCHMAN FOURTH SEASON PAT WHITE SHOW

OLYMPIC, NEW YORK, THIS WEEK

LOOK OUT FOR MUSICAL COMEDY **FRANK DeVOE** BEHMAN SHOW

A MARTINI BURLESQUE

DOING COMEDY GOING THROUGH THE KEG WITH MILITARY MAIDS

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME PAT WHITESHOW

BOUTTE and CARTER

From Below the Mason & Dixon Line "Hello Paree" Company

FRANCES CORNELL

PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

BENNIE FREEDMAN

INGENUE FROLICS OF THE NITE

EDDIE HALL

NUT COMEDIAN THE BOY WITH THE FUNNY LAUGH MILITARY MAIDS

HARLIE MAYNE

PRIMA DONNA GOLDEN CROOKS

KATHRYN DICKEY

PRIMA DONNA JAS. E. COOPER'S SIGHTSEERS

JOE **LURGIO** EDNA

SPECIALTIES WITH "WORLD BEATERS"

PEARL LAWLER

PRIMA DONNA SECOND SEASON BROADWAY BELLES

FRANK & CLARA LA TOUR

FUNNY CAPERS, NOVELTIES AND BUBBLES

Loew Circuit HELLO AMERICA

MARGUERITE WELCH

BON TONS MUSICAL COMEDY, INDEFINITE

FEATURED PRIMA DONNA

SEE WILL ROEHM FOR NEXT SEASON

EVA LEWIS

SUNBEAM SOUBRETTE B. F. KAHN'S UNION SQUARE STOCK

DIRECTION—ROEHM AND RICHARDS

BLANCHE NADEAU

LITTLE GIRL WITH THE BIG VOICE WITH FROLICS OF THE NITE

FLO DAVIS

Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

EDDIE LLOYD

JUVENILE Direction—IKE WEBER BEN WELCH SHOW

KITTY GLASCO

PRIMA DONNA HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: "**FERN MILLER**

Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

HAZEL **MARSHALL and ENGEL** CECIL

PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

MARTY PUDIG

NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS

DIRECTION—ROEHM and RICHARDS

BURLESQUE NEWS

(Continued from page 15 and on 25)

KAHN'S SHOWS HAVE LATE MUSIC AND PRETTY GIRLS AS BIG FEATURES

Those who like the very latest music should go to Ben Kahn's Union Square Theatre, for there the women principals are compelled to get the very latest numbers suited to their style of work and put them on every week. In some cases, numbers that have not been published are often heard and, should an old number happen to get in, it seldom gets over, as Kahn's audience is used to new material and looks for it.

Last week's show was in two parts and a half dozen scenes. The first was called "Midnight Frolics," while "Hotel Topsy Turvy" followed, as the burlesque. As usual, the entertainment was mostly bits and numbers, and the bits, although old, were put over in a different manner than we have seen them before, which, to one not familiar with them, would make him think them new.

Frank Mackey, as "Adolph," and Billy Spencer, as "Grogan," are a great team of fun makers. They know just how to work the comedy situations so that the proper points can be brought out and the fast manner in which they work keeps the audience in good humor all the time.

Brad Sutton did straight in the first part and characters in the burlesque, handling both with skill. James X. Francis is all right as a straight man. But he should not try to do comedy.

A soubrette who can dance five or six different styles of steps, read lines, knows how to put numbers over and, with all that, has a corking good figure, we consider of the first rank. And that is our opinion of Babe Wellington. She did her usual good work last Friday afternoon.

Miss Lorraine, who, in the dramatic field is well known, but in burlesque has only appeared at the Union Square, reads lines well and, in scenes, appears to good advantage. She always displays pretty costumes also.

Louise Pearson rendered numbers nicely last Friday and worked well in scenes and wore pretty gowns. Eve Lewis is another fast soubrette who can put over a number and is right at home in the scenes and bits. She looks well and appeared in some pretty dresses.

Some novelty numbers were staged by Producer Fields last week and were prettily worked out by the chorus. In looking the girls over, one will find as shapely a lot at this house as could be seen anywhere. They are a good looking lot, too.

At the opening of the performance, Spencer and Mackey do a little dance which they finish with a cartwheel. It was well done and pleased. The "three-handed reel" bit took well as done by Mackey, Spencer, Francis and Sutton. The "candy" bit was nicely worked up by Spencer, Mackey, Sutton, Francis and Miss Wellington. The "imagination" bit pleased, Spencer, Mackey, Francis and Sutton doing it well.

Lots of fun was created by Mackey, Spencer and Miss Lorraine and Lewis in the "wife and husband" bit. The "gambling" bit in one was well taken by Spencer, Mackey, Sutton and Francis. The "dinner" scene was amusing. In this scene Mackey, Spencer, Francis and the Misses Lorraine, Pearson and Lewis kept the audience in good humor. There were many other bits and scenes which proved good laugh getters.

Zallah offered several artistic dances late in the burlesque, that were well received.

The usual packed house was played to Friday afternoon. SID.

ROOF BLOWN OFF THEATRE

BUFFALO, N. Y., Jan. 17.—During the performance of the "Girls From Joyland" last Friday afternoon at the Garden Theatre, a windstorm tore off part of the roof over the stage. No one was injured, but the performance had to be cut short. Necessary repairs were made in time to give the night show.

HARRY CONLEY CLOSES

DES MOINES, Ia., Jan. 14.—Harry Conley, one of the comedians with Fred Irwin's Big Show, suddenly closed with that company in Chicago last Saturday night. Hilda Bertin, another principal with the company, closed with the show here today.

REPLACE CABARET WORKERS

ALBANY, N. Y., Jan. 20.—Roehm and Richards have placed Trixie Hicks and Frank Larson in the Zig Zag Revue at Farnham's. They have replaced Beatrice Turner and Joe Worth, who closed last night.

WELLS FIXES TWO ACTS

Billy K. Wells has just completed some material for Jack English's new "single" act. He has also written a new finish for Fern's and Howell's act.

JOE WEBER IN NEW YORK

Joe Weber, owner of the Hudson Theatre, Schenectady, is spending a few days in New York.

RAPS WEINGARTEN SHOW

(Continued from page 15)

120 or 140 minutes do you add other entertainment? Answer—I increase my pictures and consume my time as best I can.

(Redirect examination by Dr. Danziger).

Question—Why did you make them play "September Morning Glories" very quickly? Answer—We always make bad shows run quickly so the audience will not have time to think—quick action for a bad show.

Question—When did you give this instruction to the management of the vaudeville? Answer—I told the stage manager when the show came in Monday morning that I wanted it played quickly.

Question—That was before you had seen the production? Answer—My man had seen it before I had at Springfield. I sent a man up there to see it.

Question—Do you always view shows in advance or have them viewed? Answer—Every show that comes into the Howard I have someone go and see.

Question—Who saw this one for you? Answer—Solly Greenberg.

1
Tears
May Mean a Heart Is Broken
(See Page 30)
Arabian nights

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast
BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — LORRAINE
BABE WELLINGTON — EVE LEWIS
AND
BIG BEAUTY CHORUS
Address all communications to B. F. Kahn

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

PAUL PETCHING & CO.
"Musical Flower Garden"

BERT and PAGIE DALE
Featuring Their Own Original Vampire Whirlwind
Direction—Miss G. F. Brown, Wm. S. Hennessy Office

ELMERE & FAY
BLACK AND TAN NOVELTY IN ONE — IN VAUDEVILLE

PHIL OTT
"THE ONLY ONE" — TO LET FOR NEXT SEASON!

LEW A. WARD
HAVE YOU SEEN HIM? Y NOT?

FLO WELLS
PRIMA DONNA — FRENCH FROLICS

SMILING NELLIE WATSON
SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

HELEN TARR
FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

CLAUS & RADCLIFF
Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

PRIMA DONNA EDE MAE MILLION DOLLAR DOLLS

RUTH ROSEMOND
Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers

JOHN O. GRANT
STRAIGHT—CO-PRODUCER — HELLO PAREE CO.

MATTIE DELECE
The Million Dollar Model — Ingenue "Best Show in Town"

FEATURED INGENUE NELLIE NICE THIRD SEASON HELLO PAREE

BUNNY DALE *Ingenue* BILL DAVIS *Straight*
Chas. M. Baker's "Tempters"

JACK REID AND HIS RECORD BREAKERS
THIS WEEK, WRIGHTSTOWN AND TRENTON

EMILY NICE
SOUBRETTE — SECOND SEASON—HELLO PAREE CO.

COLE and RUSSELL
Frolics on the wire. — ALF. T. WILTON and MATHEWS, AGENTS

MORO DUO
Comedy Ladder Act
MAX OBERNDORF

DOLLY WINTERS

Dresden Doll Soubrette—"TEMPTERS"

THIS WEEK—STAR, BROOKLYN
NEXT WEEK—OLYMPIC, NEW YORK

SID WINTERS
IRISH COMIC

FLOSSIE EVERETTE

WITH MILLION DOLLAR DOLLS

Columbia, New York, This Week—Casino, Brooklyn, Next Week

STARS OF BURLESQUE

SOPHIE DAVIS
SOUBRETTE — PACEMAKERS

MAY KEARNS
INGENUE — PIRATES

BERT and PAULINE HALL
WITH STAR AND GARTER SHOW — SEASON 1918-19

BILLY JUVENILE **PURCELLA & RAMSAY** EVYLEEN SOUBRETTE
WITH MOLLIE WILLIAMS' GREATEST SHOW

LAURA HOUSTON
SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

JOE **KELSO BROS.** HARRY
Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

ADA MORSE
Grecian Dancer — Al Reeves Big Show

BABE WELLINGTON
SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

BABE HEALY
SOUBRETTE — GIRLS DE LOOKS

TOM AIKIN
JACK SINGERS BEHMAN SHOW

Chas A Figg. **"Girls of U. S. A." 1917-18-19**
Direction JOE HURTIG

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

MABEL MORTON
INGENUE — PAT WHITE GAIETY GIRLS

DELLA **CLARK AND LEWIS** WILL
PRIMA DONNA—MELBA OF BURLESQUE — CHARACTERS
HERK-KELLY-DAMSEL'S PACEMAKERS. — Direction—I. N. WEBER

GEORGE BROADHURST
DANCING HOP — GROWN-UP BABIES

A. ELLSWORTH
STRAIGHT and CHARACTERS — WITH MILITARY MAIDS

JOE ARGUS
BEAU BRUMMEL STRAIGHT — WITH PIRATES

CY ARDINGER
With "Trail Hitters"

ETHEL JOHNSON
SOUBRETTE — GROWN UP BABIE

FRANKIE MARTIN
SOUBRETTE — AS WILD AS EVER — BEN WELCH SHOW

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS — DIRECTION—IKE WEBER

BURLESQUE NEWS

(Continued from pages 15 and 23)

"HELLO PAREE" IS FAST, SNAPPY SHOW AND PLEASED AT STAR

Harry Hart's "Hello Paree," at the Star last week, proved thoroughly enjoyable from both a musical and comedy standpoint. It is a fast show, with plenty of bits, and a number placed here and there to polish off the performance.

The comedy is in the hands of Jules Jacobs, Lew Golden and Ralph Rogers. Jacobs is doing Dutch and is very funny in the part. His dialect is good and the way he delivers his lines is always most amusing. He has a good make-up and is a zealous worker.

Golden is a Hebrew comedian who has improved since last season. He was a little over anxious the last time we saw him, but this has been overcome. His voice is also much clearer than before, which is a great assistance to him when talking.

Rogers is a new one to burlesque and steps in nicely. He is a "wop" comedian and a good one. He can sing and dance and his work is most satisfactory. These three boys, all doing comedy characters, the contrast of which stands out, gives a variety that burlesque audiences like.

John O. Grant, the straight man, co-producer of the show with Manager William Truhart, is also responsible for a lot of laughs through the way he "fed" the comedians. He is a classy dresser and a clean cut fellow. He talks distinctly and correctly, which many straight men do not do. He can also sing.

Nellie Nice, the ingenue prima donna, repeated her success of last season in appearance and singing. She is a pretty blonde with a shapely figure, who looks very well in tights as well as in the other costumes she wears. She reads lines nicely, works well in scenes, makes a dandy appearance, has a pleasing personality and offers a wardrobe of pretty dresses.

Elsie Donnelly is making her first appearance hereabouts in burlesque. She is the prima donna and can sing. She is a good looking woman who can wear gowns. She gave her numbers in a manner that pleased.

Emily Nice is a soubrette of the lively, snappy order. She had no trouble in putting her numbers over, injecting plenty of ginger into them. She is a shapely little Miss and has some pretty dresses.

O. D. Carter and George Boutte do bits and handle them in a lively fashion. They shine, however, in their specialty.

T. R. McCrabb does a cop in one of the bits and does it well.

The "motion picture" bit started things off. It was well taken care of by Jacobs, Golden, Grant and Emily Nice. The "three kinds of pocketbook" bit was good for laughs as done by Jacobs and Nellie Nice.

A corking good singing and talking specialty was offered by Rogers and Donnelly. They open with a burlesque opera. Then they do some talking, after which they finish with a fast number. Both members of the act have good voices and know how to use them.

Grant does a good "dope" bit in a scene with Golden. The "Imagination" bit was well taken care of by Golden and Emily Nice. In the comedy drill scene, much amusement resulted the way it was worked up by Golden, Jacobs, Carter and Boutte. The "insult" bit pleased with Jacobs and Golden and Grant working in it. Martha White, one of the chorus girls, led a number at the opening of the second part and did very well. She has a strong contralto voice, but takes herself too seriously when singing and drags her number a little too much. If she overcomes these faults she is in line for a better part than the chorus.

The "bank" bit worked well as done by Jacobs, Golden and Grant. The comedy quartette was liked. Jacobs, Golden, Grant and Rogers were in it. They furnished lots of fun and, at the finish, harmonized very nicely. The Jazz Band with Rogers, Jacobs, Golden and Dora Grant, called for several encores.

Carter and Boutte, two colored boys, offered a singing and dancing specialty that simply stopped the show. These boys can dance. They offered steps that we have never seen before. Their wooden shoe dance was followed by half a dozen styles of soft shoe dancing that was most cleverly done. The audience just couldn't get enough of them. The act was a big success. The boys worked hard and were full of pep.

The "Hello Paree" show has a pretty lot of girls, who work and do much toward helping to put the numbers over. Their costumes are clean looking and pretty. The numbers have been well arranged. It's a fast show and pleased the Thursday night audience at the Star, which is going some. SID.

WILL DROP BRISTOL

Commencing this week, Bristol, Pa., a one-nighter on the American Burlesque Circuit, will be discontinued. The shows will lay off for the present on Monday and play Easton on Tuesday, and Wilkesbarre the last four days of the week.

TO PLAY ST. JOSEPH

Arrangements have been made by the Columbia Amusement Company with L. M. Crawford, of St. Louis, to play the attractions of that circuit for two days at the Lyceum Theatre, St. Joseph. The Columbia shows, starting next week with the "Bon Tons," will play St. Joseph on Sunday and Monday each week of the lay-off period between Kansas City and St. Louis. The shows will play here for five or six weeks to give the plan a trial, when, if successful, it will continue to be used.

Both the Columbia and American attractions have played St. Joseph before on and off when they had a lay-off out West and could thus fill it in. Some shows have made money there, but many have other stories to tell. This being a good season, Crawford thinks that burlesque shows will get money there.

HURTIG RE-ENGAGES PATRIOTS

Most of the boys at the Hurtig and Seamon Theatre who left that house to enlist in the Navy and Army have returned. Manager Lou. Hurtig has re-engaged them and placed them all in their old positions.

Those who have returned and are working at the house now are William Nipkin, late of the 224th Aero Squadron; Tony Musero, 226th Aero Squadron; Raymond Erhardt, 833d Aero Squadron, who have returned from overseas. Manny Sloane, Sammy Rothchild and Danny Davenport are the other boys, who were not fortunate enough to get over, but served at home.

JOIN ROSE STOCK COMPANY

Fay Shirley and May Lorimer left New York last Friday for New Orleans, where they will open with the Lew Rose Stock Company at the Dalphine Theatre next week. Tony Kennedy opened at the house last Sunday. They were booked by Lou Redelsheimer.

BREAKING IN VAUDE ACT

Mildred Valmore, who recently closed with the "Girls de Looks" Company, is breaking in a new "single" act for vaudeville. She appeared at a concert last week at the Hotel Astor, where she did the new offering.

PRINCESS DOVEER TO CLOSE

Princess Doveer, after an engagement of five weeks, will close at the National Winter Garden Saturday. She is going into vaudeville and opens at Hagerstown next Monday. She has a twelve weeks' route over the Loew Circuit.

LOCAL No. 4 TO GIVE BALL

The Theatrical Stage Employees' Local No. Four, of Brooklyn, will hold a ball and reception at Trommers Hall, that Borough, on the night of April 8. Louie Reinhardt's Orpheum Orchestra will furnish the music.

CLOSE NEXT SATURDAY

Joe and Katherine Murray will close at the National Winter Garden this Saturday night. Eddie Fox opened at the house this week. May Kerns will open there next Monday.

GEORGE MILTON, SICK, CLOSES

George Milton was compelled to close with Watson's "Orientals" in Columbus last week on account of sickness. Jene Schuler has replaced him.

COOPER RESIGNS LAHR

James E. Cooper signed Bert Lahr last week to another five-year contract commencing next season.

2

Tears

May Drive the Blues Away

(See Page 30)

The EDOUARDS
COMEDY in SHADOW

ABYSSINIAN 3
DARKTOWN CIRCUS
TOM CROSS, Manager

JOE WALLIN and FRANK LE FAVOR
in a New Novelty Comedy Sensation
DIRECTION—W. S. HENNESSY AND G. F. BROWN

JOSEPHINE QUIGLEY & BILLY WHITE
Singing, Dancing and Champion Bag Punching
IN VAUDEVILLE

HAPPY McNALLY and LILLIAN ASHTON
THE HUMAN LOCOMOTIVE
DIRECTION—JACK FLYNN

ARTHUR PERKOFF AND ETHEL GRAY
IN
Odds and Ends of Versatilities

Wardell Bros. and La Coste
Three Kids in Songs and Patter
DIRECTION OF LEW LESLIE

UNIQUE HITS OF VERSATILITY
BILLY WOLCAST & GIRLIE

OLIVE MAY
IN SONGS DIRECTION—JACK MANDEL

JOHN T. DOYLE & CO.
In "The Red Flash" A timely comedy dramatic offering.

The Great **BILLY NICHOLS**
Colored Comedian and Mimic. Dir.—Pauline Cooke

GRENO & PLATT
An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

GRACE TWINS
The Girls with the Titian Hair Direction—PETE MACK

BILLY KNIGHT AND HIS ROOSTERS
"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

WHAT HAPPENED TO RUTH?
With Fred Le Duke and Jessie Parker

Four Sensational Boises

KEITH'S PALACE This Week

DIR.—ARTHUR KLEIN

WANTED
PARTNER WITH CAPITAL

To finance this excellent opportunity. I have **Chemical Ice Skating Flooring**, adaptable to any climate in the world. Easy to crate and handle. Great for Carnivals, Circus, Burlesque, Musical Comedy, Summer Parks, etc. Can furnish the Ice Skaters.

Address OWNER, CHEMICAL ICE, Care of N. Y. Clipper

JIMMY DUNN
International Mimic Just Came East. See it.

WILLIE BESSIE
DUNLAY and MERRILL
MUCH A-DO ABOUT NOTHING

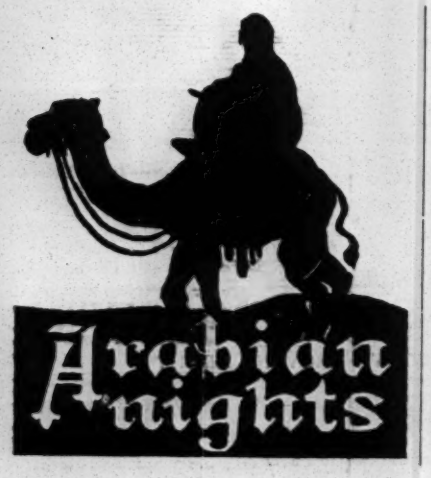
NEVINS & ERWOOD
IN A NEW ACT—"SOME BEAR"

MARIE IRVING
WALSH and EDWARDS
SINGING, TALKING and DANCING

WALTER NEWMAN & CO.
IN THE COMEDY SURPRISE "DON'T LAUGH"

BILLIE # WATKINS & WILLIAMS GLADYS
IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

TENNEY Write right now for Tenney to write for you. Acts, sketches, and monologues written that are right. Write, call, wire or phone. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.



Dainty Singing Cycling Maids and Comedian
Direction—I. KAUFMAN

EDWARD DAHLHEIMER
Doctor of Drugless Healing.
2nd Floor, 4250 Cottage Grove Avenue, Chicago, Ill.

NEW ACTS
(Continued from page 9)

BILLY KINKAID

Theatre—*Keith's, Jersey City.*
Style—*Musical, balancing and cannon ball manipulating.*
Time—*Sixteen minutes.*
Setting—*Two.*

Billy Kinkaid is a jolly looking little Scot, who enters clad in Highland costume and proceeds to immediately make himself solid with his audience, by reeling off a lively medley on the bagpipes. He plays them in great shape, rendering jigs, reels and popular melodies equally well.

Following the bagpipe selections, Kinkaid introduces a variation of the "apple catching" stunt, using baseballs instead, which he tosses into the audience with a request that the spectators throw them back, when he will catch them on a sharply pronged fork held in his mouth. This, of course, is old stuff, but, as handled by Kinkaid, is good for plenty of laughs.

Another old stunt, although very well done by Kinkaid, is that of balancing a flower vase on his head while doing a "hand stand," and, at the same time, drinking a glass of "Scotch mountain dew." Kinkaid makes a change to the costume of a gladiator next, and forthwith proceeds to put over a routine of cannon ball manipulations. The cannon ball stuff, which includes the customary catching of the heavy missiles on the neck, and similar feats, is also quite familiar, but is handled in a manner that denotes a high degree of showmanship.

Kinkaid works before a velvet drop hung in "two," the stage setting furnishing a simple, although effective background for his stunts. This is a good small-time offering, which could be speedily worked up into a big time single by eliminating some of the old stuff, and replacing it with newer and more original material. H. E.

NINA PAYNE

Theatre—*Alhambra.*
Style—*Dancing.*
Time—*Twenty minutes.*
Setting—*Special sets.*

Nina Payne's new dancing act is a classy affair. She opens with an Oriental number, put on a little differently than usual, and while she introduces a few Egyptian poses, the dance is far removed from others of its kind. A Spanish number comes next, and in this, as in her first work, she gets away from the stereotyped style of similar dances, even to her costume.

Her third offering is "The Cameo Waltz," a semi-classic number, in which she works in colored spotlight. She finishes with a dance called "A Garden Variety," for which she wears two costumes, resembling green-top vegetables.

Miss Payne is a remarkably clever dancer, and well deserved the success she won. She is assisted by John Everly, saxaphonist, and Katherine Payne, directress.

The act is elaborately staged, with four special full stage settings, one for each dance. E. W.

3
Tears
May Fall When You Remember
One You Loved in a Bygone Day
(See Page 30)

"WE'LL TELL THE WORLD THEY'RE HITS" (Charley McCarron Carey Morgan)

OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN
OH HELEN

CHORUS
Oh Hel—Oh Hel—Oh Helen please be mine;
Your feat—your feat—your features are divine;
I swear—I swear—I swear I will be true;
Oh Dam—Oh Dam—Oh Damsel I love you.

I'M GLAD I CAN MAKE YOU CRY

CHORUS
I'm glad that I can make you blue,
I'm glad that I can worry you,
I'm glad that I can make you grieve,
Your jealousy is sweet to me,
Sometimes I flirt to make you mad,
And when you're hurt it makes me glad,
It proves that you love me when you sigh,
I'm glad I can make you cry.

Jos. W. Stern & Co.
1556 Broadway, New York
HARRY TENNEY, Prof. Manager
119 N. Clark St., Chicago
SIG. A. BOSLEY, Prof. Manager

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUDEVILLE EXCHANGE

NEW YORK CITY.

Palace—Belle Baker—Trixie Friganza—Frances Kennedy—The Marion Morgan Dancers. (Four to fill.)

Riverside—Bert & Lottie Walton—Eddie Leonard—Ruth St. Denis—Jimmie Hussey Co.—Bailey & Cowen—Adele Rowland—Stevens & Hollis.

Colonial—Leon Errol & Co.—John Adair Co.—Dickinson & Deagon—Flying Mellettos—Phyllis N. Terry—Masters & Kraft—Mabel McCane Co.—Collins & Hart—Stan Stanley Trio—Cook & Savo.

Alhambra—Yvette & Saranoff—J. & B. Thornton—Rooney & Bent—Mrs. Gene Hughes—Geo. N. Brown.

Royal—Three Romane Sisters—Geo. White Co.—Asahi Troupe—Yates & Reed—A. & M. Clark—Mehlinger & Myers—Duncan Sisters.

Fifth Avenue (Jan. 23-25)—"Ideal."

58th Street (Jan. 23-25)—Ara Sisters—Oscar Lorraine—Idaina Troupe—The Samsteds—Strand Trio—Jack Inglis. (Jan. 26-29)—Tennessee Ten—Carson & Willard—Murray Livingston—Allman & Nevins—The Arleys.

125th Street (Jan. 23-25)—Seven Musical Spillers. (Jan. 26-29)—"Ideal."

23d Street (Jan. 23-25)—Murphy & Nichols—William Cutty—Two Jesters. (Jan. 26-29)—"Home Guards"—Waters—Northlane, Rino & Northlane—Alec & Dot Lamb.

BROOKLYN.

Bushwick—Robbins—Peronne & Oliver—Haig & Lockett—Kerslake's Pigs—"Very Good Eddie"—Royal Gascoynes—Togan & Geneva—Morris & Campbell—Sally Fisher Co.

Orpheum—Four Haley Sisters—Ben Beyer Co.—Jack Norworth—Hale & Paterson—Nitta-Jo—Gradna & Derrick—Norton & Nicholson—Hallen & Fuller.

ALBANY, N. Y.

Grand (Jan. 23-25)—Harry Hines—"Homestead Five"—Goetz & Duffy—Demarest & Doll—Mr. & Mrs. Harry Thorn—Frank Wilson. (Jan. 26-29)—Emmett DeVoe & Co.—"Girls of the Altitude"—James Thompson & Co.—Miller & Bradford—Arthur Whitelaw—Gerard's Monks.

BOSTON, MASS.

Keith's—Clifton Crawford—O'Donnell & Blair—Kitner & Reaney—Travers & Douglass—Muriel Worth—Lyons & Yosco—Lucille Chalfonte.

BALTIMORE, MD.

Maryland—Ford & Goodrich—Miller & Penfold—Nan Halperin—Lydell & Macey—Henry Lewis—Bryan & Broderick—Billie Reeves & Co.—Llora Hoffman.

BUFFALO, N. Y.

Keith's—Claudia Coleman—Van Cellos—Sampson & Leonard—Bush Bros.—Dugan & Raymond—Olean & Johnson—Geo. Jessel.

COLUMBUS, OHIO.

Keith's—"The Weaker One"—Bison City Four—Sherman & Uttry—Harry Cooper—Pederson Bros.—Bowers, Walters Co.—Tosart—Mr. & Mrs. H. Emmett.

CINCINNATI, OHIO.

Keith's—"Maid of France"—Lillian Fitzgerald—Skating Bears—Janis, Chaplow Co.—Keanno & Golden—"Study in Sculpture"—Wellington Cross.

CLEVELAND, OHIO.

Keith's—Chas. Grapewin Co.—Nellie V. Nichols—Parsons & Irwin—Susan Tompkins—The Randalls.

DETROIT, MICH.

Miles—Jas. Watts Co.—H. Dukane Co.—Frank Crummit—Blanche Ring—Three Daring Sisters—Green & De Lier—Wilton Sisters—Chadwick Duo—Jackson & Cassidy.

DAYTON, OHIO.

Keith's—Seven Honey Boys—Grey & Byron—Sylvia Clark—E. & J. Connelly—McConnell & Austin—Seabury & Shaw.

ERIE, PA.

Keith's—Oliver—Adrian—Five Pandurs — Raymond Wilbert—Doris Dare.

ELIZABETH, N. J.

Proctor's (Jan. 23-25)—Olympia Des Val—Bernard & Duffy—Denny & Boyle (Jar. 26-29)—"Love & Money"—J. C. Lewis & Co.—Kramer & Morton—Edna Goodrich & Co.

GRAND RAPIDS, MICH.

Keith's—Bensee & Baird—Juliette—Four Moran Sisters—Harry Hines—Petty, Best & Brother.

HAMILTON, CAN.

Keith's—Lee & Cranston—Texas Comedy Four—Embs & Alton—Sheehan & Regay—Lucille & Cockie.

INDIANAPOLIS, IND.

Keith's—Tarson—Robt. T. Haines Co.—Bert Wheeler Co.—B. & H. Mann—Marie Stoddard—Lew Dockstadter.

LOWELL, MASS.

Keith's—Whitfield & Ireland—Mastersingers—May Gardener—Dunbar & Turner—Renzettas—Tom Kelly—The Cromwells.

LOUISVILLE, KY.

Keith's—Frank Dobson Co.—Bowman & Shea—Ryan & Ryan—Three Jahns—Stanley Callini Co.—Sabina Le Pearl.

MONTREAL, CAN.

Keith's—"Art"—Howard's Ponies—Ethel Hopkins—Lorner Girls—Kelso & Leighton—Billy Gibson.

MT. VERNON, N. Y.

Proctor's (Jan. 26-29)—Helena Fredericks & Co.

NEWARK, N. J.

Proctor's (Jan. 23-25)—Henry Sylvester & Maida Vance—Sailor Reilly—John T. Doyle & Co.—Neilson & Ely.

PORTLAND, ORE.

Keith's—Jovedah—Four Boises—Al Shayne—Marconi & Fitzgibbons—Janette Adair Co.—Gliding O'Mearas.

PHILADELPHIA, PA.

Keith's—Jas. Lucas Co.—Al. & Fannie Steadman—St. Onge & Mitchell—Nice & Werner—Ted Doner—Hyams & McIntyre—"Colour Gems"—Hickman Bros.—Marguerita Sylva.

PITTSBURGH, PA.

Keith's—Klein Bros.—Scotch Lads & Lassies—Dolly Connelly Co.—"Hands Across Sea"—Kimberly & Page—Belleclaire Bros.

PROVIDENCE, R. I.

Keith's—Bessie Clayton Co.—Williams & Wolfus—Emma Stephens—Fred Allen—"Clown Seal"—Eddie Moran Co.

ROCHESTER, N. Y.

Keith's—Three Le Grohs—Paul Dickey Co.—Willie Hale & Co.—Burt & Rosedale—Guerro & Carson—Jessie Standish—Arthur Deagon—Evelyn May & Co.

SCHENECTADY, N. Y.

Proctor's (Jan. 23-25)—Emmett DeVoe & Co.—Pietro—"Playmates"—H. & A. Seymour—The Valdares—Tom Moore. (Jan. 26-29)—"Crosby's Corners"—Chief Caupolican—Julia Ring & Co.—Grinnell & Ester—LaRue & Dupree.

TROY, N. Y.

Proctor's (Jan. 23-25)—"Crosby's Corners"—Kaufman Bros.—Julie Ring & Co.—Devore, Armand & Wall—Wheeler Boys—Harris & Lyman. (Jan. 26-29)—Murray Bennett—H. & E. Seymour—Al White & Co.—West & Held—"Girl in the Air."

TORONTO, CAN.

Keith's—Helene Davis—Harry Watson Co.—Connelli & Gibson—Holliday & Williams—Aerial Mitchells.

TOLEDO, OHIO.

Keith's—Fink's Mules—Blossom Seeley—Maurice Burkhart—Claude & Fannie Usher—Martyne & Florence—Bronson & Baldwin—Drew & Wallace.

WASHINGTON, D. C.

Keith's—Mr. & Mrs. Jimmie Barry—Geo. McFarlane—Olympia Desvall—Cecil Lean & Co.—Grenadier Girls—Swift & Kelly—Lalla Selbini—Toto.

WILMINGTON, DEL.

Garrick—The Stantons—"Sweeties"—Mabel McCane Co.—Willie Weston.

YOUNGSTOWN, OHIO.

Keith's—Lillian Shaw—Patton & Marks—Martelle—"Somewhere with Pershing"—Gruber's Animals—Arthur Havel Co.—Russo & Co.—Clifford & Willa.

YONKERS, N. Y.

Proctor's (Jan. 26-29)—Neal McKinley & Co.—Howard & Sadler—Stevens & Bardo—Athos & Reed.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Lucille Cavanagh & Co.—Dooley & Sales—Al Herman—DeLeon & Davies—Regay & Lorraine Sisters—Kharum—"An Artistic Treat."

Majestic—Herman Timberg & Co.—Julius Tannen—Elinore & Williams—Lightners & Alexander—Ford Sisters & Co.—Nash & O'Donnell.

CALGARY, CAN.

Orpheum—"Heart of Annie Wood"—Wm. Westony & Co.—Hampton Blake—Ball & West—Cameron Devitt & Co.—Vallecita's Leopards—Bollinger & Reynolds.

DES MOINES, IA.

Orpheum—Coakley & Dunlevy—Jean Barrios—Merritt & Bridewell—Elly.

DULUTH, MINN.

Orpheum—Everest's Circus—Wanzer & Palmer—Street Urchin—Walters & Walters—Valeska Suratt—Primrose Four—Bennett Sisters.

DENVER, COLO.

Orpheum—"For Pity's Sake"—"Somewhere in France"—A. & G. Falls—May & Hanby—Littlejohns—Kiralfy Kids—Joe Browning.

KANSAS CITY, MO.

Orpheum—"On the High Seas"—Walter C. Kelly—Charlie Wilson—Genaro & Gold—Reno—"Petticoats."

LINCOLN, NEB.

Orpheum—Lambert & Ball—Lander Bros.—Page, Hack & Mack—"Efficiency"—Oliver, Briscoe & Raub—De Wolf Girls—Herman & Shirley.

LOS ANGELES, CAL.

Orpheum—"Rubeville"—Barr Twins—Four Buttercups—Grace Nelson—Courtney Sisters—Swor & Avey—Sea Wolf.

MINNEAPOLIS, MINN.

Orpheum—Theodore Kosloff & Co.—Sid Townes—Geo. Yeoman—Lewis & White—The Levolos—Rodriquez Bros.—Flanagan & Edwards.

MILWAUKEE, WIS.

Orpheum—Clark & Bergman—Bennett Sisters—Misses Campbell—Whipple Huston & Co.—Jas. J. Morton—Albertina Rasch & Co.—Lasova & Gilmore—Ernie & Ernie.

MEMPHIS, TENN.

Orpheum—Annette Kellermann—Bert Sowr—Imhoff, Conn & Corinne—Sidney Phillips—Sylvia Loyal & Co.—Rizzo & Buff—Nelusco & Hurley.

NEW ORLEANS, LA.

Orpheum—Eva Tanguay—Fisher Hawley & Co.—Crawford & Broderick—"Creole Fashion Plate"—Brodean & Silvermoon—Skaters Bijouve.

OAKLAND, CAL.

Orpheum—Caroline Kohl & Co.—Stella Mayhew—I. & B. Smith—Barry Girls—Mazie King & Co.—Eddie Borden—Jennings & Mack.

OMAHA, NEB.

Orpheum—Eddie Foy & Co.—Adams & Griffith—Laughlin & West—Helen Trix & Sister—Meriah's Dogs—The Briants—Walter Brower.

PORTLAND, ORE.

Orpheum—Ray Samuels—Robinson's Elephants—"Dream Fantasies"—Lee Kohlmar & Co.—Wm. Smythe—Harry Jolson—Sansone & Delilah.

SALT LAKE CITY, UTAH.

Orpheum—Futuristic Revue—Paul Decker & Co.—Bert Fitzgibbon—Wallace Galvin—H. & G. Ellsworth—J. & K. Demaco.

SAN FRANCISCO, CAL.

Orpheum—"Only Girl"—Santos & Hayes—J. & M. Harkins—Elsa Ruegger—Margaret Farrell—Brierre & King—Ames & Winthrop—"Forest Fire."

ST. LOUIS, MO.

Orpheum—Emma Carus & Co.—Van & Schenck—"Where Things Happen"—Harriet Rempel & Co.—Herbert Clifton—Florenz Duo.

ST. PAUL, MINN.

Orpheum—"Four Husbands"—Rockwell & Wood—Eddie Foyer—Daisy Nellis—Nolan & Nolan—Henry B. Toomer & Co.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Sarah Padden & Co.—Lemaire & Crouch—Stanley & Birnes—Osaki & Taki—Ferry.

SEATTLE, WASH.

Orpheum—White Coupons—Bert Baker & Co.—Burns & Frabito—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters.

VANCOUVER, CAN.

Orpheum—Jos. Howard's Revue—Kennedy & Rooney—Claudius & Scarlet—Walter Fenner & Co.—Jos. Josefson Troupe—Chas. & Madeline Dunbar.

WINNIPEG, CAN.

Orpheum—John B. Hymer & Co.—McKay & Ardine—D'Aubrey & Rubini—Shrapnel Dodgers—Brengk's Models—Scot Gibson.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Dolly Kay & Co.—Gill & Veak—Harmony Girls—"That's Going Some." (Last Half)—Weston & Eline—Eight Dominoes.

Plaza (First Half)—Francis & Love—Jason & Jason—Billy Elliott—Galvin, Wilson & Galvin. (Last Half)—Art Smith—Brown & Co.—"Review Comique."

HARTFORD, CONN.

Poli (First Half)—Tivoli Girls—Winchell & Green—"Billett 13"—Hallen & Hunter—The Belldays. (Last Half)—Henry Ferrier—Jason & Jason—Nip & Tuck—Gill & Veak—Harmony Girls—Earle Cavanaugh & Co.

NEW HAVEN, CONN.

Palace (First Half)—Hank Brown & Co.—Pauline Welch & Navy Boys—Weston & Eline. (Last Half)—Francis & Love—Hallen & Hunter—"Little Miss Manhattan."

Bijou (First Half)—Art Smith—Ina Lehr & Co.—Stewart & Woods—"Review Comique." (Last Half)—Smith & Garfield—Doris & Russell—Billy Elliott—"Billett 13."

SCRANTON, PA.

Poli (First Half)—Chas. & Anna Glocker—Gilbert & Kinney—Hoey & Lee—Three Alex. (Last Half)—York's Dogs—Emmett & Letty—Tom Brown's Musical Revue—Davis & Greenlee.

SPRINGFIELD, MASS.

Palace (First Half)—The Pierettos—Harry Meehan—Reed, La Mont & Henkel—Macart & Bradford—Fenton & Fields—Yip Yip Yaphankers. (Last Half)—Frank Wilson—Rosamond & Dorothy—Julian Hall—Pauline Welch & Her Navy Boys—The Belldays.

WATERBURY, CONN.

Poli (First Half)—Brent & Aubry—Rosamond & Dorothy—Frank Wilson—Nip & Tuck—Earle Cavanaugh & Co. (Last Half)—The Pierettos—Harry Meehan—Macart & Bradford—Fenton & Fields—Four Ortons.

WILKES-BARRE, PA.

Poli (First Half)—York's Dogs—Emmett & Letty—Tom Brown's Musical Revue—Davis & Greenley—"The Girl Who Knows." (Last Half)—Chas. & Anna Glocker—Gilbert & Kinney—"The Girl Who Knows"—Hoey & Lee—Three Alex.

WORCESTER, MASS.

Poli (First Half)—Rives & Roberts—William Dick—Eight Dominoes. (Last Half)—Tivoli Girls—Stewart & Wood—Reed, La Mont & Henkel—"Yip Yip Yaphankers."

Plaza (First Half)—Nita Johnson—Doris & Russell—Julian Hall. (Last Half)—Brent & Aubry—Ina Lehr & Co.

LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Three Herbert Sisters—Chas. Gibbs—Herbert Brooks & Co.—McCormack & Irving—"What Women Can Do"—"Room 806"—Shelton & Brooks—Selbini & Grovini. (Last Half)—Lieut. Harry Berry & Co.—Barry & Layton—"Reel Guys"—Conrad & Goodwin—Frank Terry.

Greeley Square (First Half)—Esmeraldo—Duffy & Montague—Three Burke Girls—Woolf & Stewart—Frank Terry—Six Virginia Steppers. (Last Half)—Three Herbert Sisters—Walman & Berry—McCormack & Irving—J. K. Emmett & Co.—Frank Bush.

Delancy Street (First Half)—Belle Rutland—Conrad & Goodwin—Rudinoff—Conrad & Mayo—Gordon & Day. (Last Half)—Three Burke Girls—Alf Grant—Bernardi—Bert & Betty Wheeler—Pequo & Fallows.

National (First Half)—Weiss Troupe—Walman & Berry—McMahon & Chappele—Lieut. Harry Barry & Co.—Barry & Layton. (Last Half)—Gordon & Day—Arnold & Taylor—Saxton Koler & Co.—Shelton Brooks—Herbert Brooks & Co.

Orpheum (First Half)—Klitie Duo—Harry Tenney & Co.—Alf Grant—Nevins & Erwood—Josephine Davis—"Submarine F-7." (Last Half)—**Brosius & Brown**—Belle Rutland—McMahon & Chappelle—Harris & Manion—"Submarine F-7."

Lincoln (First Half)—Pequo & Fallows—Arnold & Taylor—Harry First & Co.—Haley & Noble—Sam Hearn. (Last Half)—Picardo Bros.—Chas. Gibbs—Emily Smiley & Co.—Lola Wentworth—Martin & Clare.

Boulevard (First Half)—Lonzo Cox—Harmon & Harmon—Bert & Betty Wheeler—Lola Wentworth—Fox Benson & Co. (Last Half)—Selbini & Grevini—Estelle Sully—Rudinoff—Haley & Noble—Kenny & Hollis.

Avenue B. (First Half)—Cardo & Noll—Knapp & Cornella. (Last Half)—Barron & Bart—Capt. Kidder & Co.

Victoria (First Half)—Brosius & Brown—Knowles & Hurst—J. K. Emmett & Co.—Frank Bush—Martini & Fabrini. (First Half)—Norvello—LaPearl & Blondell—Harry First & Co.—Conrad & Mayo—"What Women Can Do."

BROOKLYN

Metropolitan (First Half)—Norvells—Estelle Sully—"Reel Guys"—Harris & Manion—Martin & Clare. (Last Half)—Fox Benson & Co.—Mahoney & Rogers—Woolf & Stewart—Frank Morrell & Co.—"Love & Kisses."

DeKalb (First Half)—Swains Cats & Rats—Watkins & Williams—Saxton-Koler & Co.—Kenny & Hollis—Hart & Diamond. (Last Half)—Weiss Troupe—Josephine Davis—"Room 806"—Sam Hearn—Martini & Fabrini.

Fulton (First Half)—Paul Petchins & Co.—LaPearl & Blondell—Bernardi—Frank Morrell & Co.—Picardo Bros. (Last Half)—Ehmeralda—Harry Tenney & Co.—"Highest Bidder"—Frank Farron—"Bon Voyage."

Palace (First Half)—Well & Mallon—"Bon Voyare." (Last Half)—Jeanette Childs—Nevins & Erwood—Knapp & Cornella.

Warwick (First Half)—Jeanette Childs—Capt. Kidder & Co. (Last Half)—Nelva Sisters—Knowles & Hurst—Roy & Arthur.

BOSTON, MASS.

Orpheum (First Half)—Sherwin Kelly—Violinsky—Chas. & S. McDonald—Ryan & Lee—Montambo & Nap. (Last Half)—Gagnell & Mack—Jenks & Allen—DeBiere—"Les Merchants"—Ryan & Lee—Steiner Trio.

BALTIMORE, MD.

Hippodrome—Marshall & Welton—Jessie Reed—Van & Carrie Avery—Harris & Morey—Five Martins.

FALL RIVER, MASS.

Bijou (First Half)—Gagnell & Mack—Jenks & Allen—"Les Merchants"—DeBiere—Steiner Trio. (Last Half)—Sherwin Kelly—Chas. & Sadie McDonald—Violinsky.

HAMILTON, CAN.

Loew's—Dix & Dixie—Calvin & Thornton—Chas. Mack & Co.—Sol Berns—Golden Troupe.

HOBOKEN, N. J.

Lyric (First Half)—Foley & McGowan—Three Valdares. (Last Half)—Evelyn & Dolly—Watkins & Williams.

MONTREAL, CAN.

Loew's—Santley & Norton—Beth Challis—Great Howard—Faye & Jack Smith—Australia Woodchoppers.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Melba Sisters—Barron & Burt—Roy & Arthur. (Last Half)—Nai Tai Tai.

PROVIDENCE, R. I.

Emery (First Half)—Hulings Seals—O'Neill Sisters—"The New Yorker"—Hudson & Jones—Rube Marquard. (Last Half)—Scanlon & Denno—Leonore Simonson—"The Big Punch"—Clayton & Lennie—Rube Marquard.

SOUTH BETHELEHEM, PA.

Loew's (First Half)—Evelyn & Dolly—Jack Arnold Trio. (Last Half)—Three Valdares.

SPRINGFIELD, MASS.

Palace (First Half)—Scanlon & Denno—Leonore Simonson—"The Big Punch"—Clayton & Lennie—**Harry Fisher & Co.** (Last Half)—Manning & Hall—"The New Yorker"—Hudson & Jones—O'Neill Sisters—Huling's Seals.

TORONTO, CAN.

Yonge Street—Payne Children—Jim Reynolds—Wilkins & Wilkins—Ypres Comedy Four—Smith & Troy—Catherine Crawford & Co.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages' (Four Days)—Four Mayakos—Senator Francis Murphy—Regal & Moore— Murphy & Klein—Love & Wilbur.

CALGARY, CAN.

Pantages'—World Wide Revue—Ned Norworth & Co.—Provol—Old Time Darkies—Selma Braatz.

DENVER, COLO.

Pantages—Swan & Clifford—Oh, That Melody—Kinzo—Mr. & Mrs. N. Phillips—Nan Gray.

EDMONTON, CAN.

Pantages—Magazine Girls—McConnell & Simpson—Lew Wilson—Von & Vernon—Joe Dealey & Sister.

GREAT FALLS, MONT.

Pantages (First Half)—Imperial Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrells.

KANSAS CITY, MO.

Pantages'—Spanish Dancers—Aleko, Panthea & Presco—Sandy Donaldson—Green & Pugh—Phil La Toska.

LOS ANGELES, CAL.

Pantages'—King & Harvey—Great Leon—McShane & Hathaway—Barney Williams & Co.—Jue Quon Tai—Peggy Bremen & Bro.

OAKLAND, CAL.

Pantages'—Joe Whitehead—Dorothy Lewis—Ten Navassar Girls—Chung Hwa Four—Leon Stanton & Co.—Celina's Circus.

OGDEN, UTAH

Pantages' (First Half)—Love Race—Bert & Harry Gordon—Jack Lavier—John T. Ray & Co.—Helen Moretti—Three Bullowa Girls.

PORTLAND, ORE.

Pantages'—Calendar Girl—Belle Oliver—Hill's Comedy Circus—Celestial Duo—Porter J. White & Co.

SAN DIEGO, CAL.

Pantages'—Here Comes Eva—Morris & Shaw—Ruth Osburn—Happy Jack Gardner—Sampson & Douglas—Hayataki Japs.

SPOKANE WASH.

Pantages'—Tallyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

SAN FRANCISCO, CAL.

Pantages'—International Nine—Jack Goldie—Five American Girls—Frank Tinney's Players—Fields & Wells—Henry & Adelaide.

SEATTLE, WASH.

Pantages'—Leroy, Talma & Bosco, Gertie Van Dyke & Bro.—Will Stanton & Co.—Santucci—Francis & Wilson.

SALT LAKE CITY, UTAH.

Pantages'—The Owl—The Youngers—Reeves & Gaynor Girls—Tom Edwards—Mannings, Feeney & Knoll.

TACOMA, WASH.

Pantages'—Royal Dragoons—Rives & Arnold—Neal Abel—Walter Fishter & Co.—Durkin Girls—Samoya.

(*Continued on page 30*)

AND THERE ARE 4
Tears
That Cry for Kisses
Like the Rose for the Rain Above
(See Page 30)

THE NEW YORK CLIPPER

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

Published Every Wednesday

A display announcement in this paper will be read by managers, agents and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Special rates to artists.

Send Your Copy In Now!

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"An Ideal Husband"—Loew's Seventh Avenue, New York City, 20-25.
Arliss, Geo.—Blackstone, Chicago, Ill., 27-indef.
"Better 'Ole, The"—Cort Theatre, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"Betrothal, The"—Shubert, New York City, last two weeks.
"Business Before Pleasure"—Garrick, Chicago, indef.
"Better 'Ole"—Hollis, Boston, Mass., indef.
"Better 'Ole"—Broad Street, Philadelphia, indef.
"Bringing Up Father"—National, Chicago, 27-Feb. 1.
"Crowded Hour, The"—Park Sq., Boston, Mass., indef.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour"—(Jane Cowl)—Selwyn, New York City, indef.
"Chu-Chin-Chow"—Auditorium, Chicago, indef.
"Climax, The"—Comedy, New York City, indef.
"Cappy Ricks"—Morosco, New York City, indef.
"Copperhead, The"—Studebaker, Chicago, Ill., last week.
"Cosette"—Academy, Baltimore, 20-25.
Drew, Mr. & Mrs. Sidney—Woods', Chicago, Ill., indef.
"Darktown Frolics"—Bristol, Pa., 27-28; Boonton, N. J., 31; Easton, Pa., Feb. 1.
"Dear Brutus"—Empire, New York City, indef.
"Experience"—LaSalle, Chicago, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth"—(With Alma Tell)—Wilbur, Boston, Mass., indef.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—(With Marjorie Rambeau)—Manhattan Opera House, New York City.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Nixon, Pittsburgh, 20-25.
"Forever After"—Playhouse, New York City, indef.
"Flo, Flo"—Illinois, Chicago, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, indef.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Grand, Chicago, 20-25; National, Washington, 27-Feb. 1.
"Good Morning, Judge"—Washington, D. C., 27-Feb. 1.
"Glorianna"—Tremont, Boston, Jan. 20, Feb. 1.
"Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, indef.
"Happiness"—(Laurette Taylor)—Blackstone, Chicago, 20-25.
"Head Over Heels"—Illinois, Chicago, indef.
"Hello, Alexander"—(McIntyre & Heath)—Poli's, Washington, 20-25.
"Honor of the Family"—(Otis Skinner)—Battle Creek, Mich., 23; Kalamazoo, 24; housing, 24.
"Invisible Foe, The"—Harris, New York City, indef.
"Jack O' Lantern"—Colonial, Boston, indef.
"Just Around the Corner"—(Marie Cahill)—Shubert-Garrick, Washington, 20-25.
"Kiss Burglar"—Shubert, Boston, Mass.
"Keep It to Yourself"—39th St., New York City, indef.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Simplicity"—44th St., indef.
"Little Brother, The"—Belmont, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Little Theatre, New York City, indef.
"Leave It to Jane"—Majestic, Boston, 20-Feb. 1.
"Lombardi, Ltd."—Plymouth, Boston, Mass., indef.
"Little Teacher, The"—Olympic, Chicago, indef.
"Little Mother, A"—Imperial, Chicago, Ill., 20-25.
"Melting of Molly"—Broadhurst, New York City, indef.
"Midnight Whirl"—New Century, New York City, indef.
Mantell, Robert B.—Buffalo, N. Y., 20-25.
"Marry In Haste"—(Fiske O'Hara)—Walnut, Philadelphia, 20-25.
"Marquis de Priola"—Liberty, N. Y., indef.
"Miss Springtime"—National, Washington, D. C., 20-25.
"Nothing But the Truth"—Imperial, Chicago, 27-Feb. 1.
"Nothing But Lies"—Long Acre, New York City, indef.
Opera Comique—Park, New York, indef.
"Oh, My Dear!"—Princess, New York City, indef.
"Off Chance, The"—(Ethel Barrymore)—Indianapolis, 20-25.
Ott, Bob, Co.—Batavia, N. Y., 20-25.
"Oh, Lady, Lady"—Chestnut St. Opera House, Philadelphia, Pa., 20-25.
"Old Lady 31"—Cort, Chicago, indef.
"Oh, Mama"—Adelphi, Philadelphia, Pa., 20-25; Chestnut St. O. H., 27-Feb. 1.
"Polly With a Past"—Shubert-Belasco, Washington, D. C., 20-25.
"Prince There was" (a)—Cohan, New York City, indef.
"Playthings"—Indianapolis, Ind., 26-Feb. 1.
"Passing Show of 1918"—Poli's, Washington, D. C., Jan. 27-Feb. 1.
"Peg o' My Heart"—National, Chicago, 20-25.
"Redemption"—Plymouth, New York City, indef.
"The Riddle, Woman"—Fulton Theatre, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Rock-a-Bye Baby"—Shubert, Philadelphia, 20-25.
"Remnant"—(Florence Nash)—Standard, New York City, 20-25.
"Sinbad"—Winter Garden, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"She Walked in Her Sleep"—Princess, Chicago, indef.
"Seven Days' Leave"—Broad st., Newark, N. J., 20-25.
"Saving Grace, The"—Tremont, Boston, 20-25.
"See You Later"—La Salle, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, last week.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
"Thurston, Howard"—Colonial, Cleveland, O., 20-25.
"Tailor-Made Man"—Philadelphia, Pa., indef.
"Tillie"—Henry Miller's, New York City, indef.
"Tiger Rose"—Powers', Chicago, indef.
"Twin Beds"—Duquesne, Pittsburgh, 20-25.
"Ten Nights in a Barroom"—Troup, Tex., 25; Jacksonville, 26; Jewett, 27; Franklyn, 28; Oakwood, 29; Grapeland, 30.
"Toby's Bow"—Shubert-Garrick, Washington, D. C., 27-Feb. 1.
"Uncle Tom's Cabin"—(Kibble's)—Muncie Ind., 24-25; Fort Wayne, 26; Marion, 27; Elwood, 28.
"Under Orders"—Shubert-Riviera, New York City, 20-25.
"Unknown Purple, The"—Lyric, New York City, indef.
"Very Idea, The"—Walnut Theatre, Philadelphia, Pa., 27-Feb. 1.
"Voice of McConnell"—(Chauncey Olcott)—Manhattan O. H., New York City.
"Velvet Lady"—Forrest, Philadelphia, indef.
Walker-Stuart Punch and Judy—New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Why Marry?"—Auditorium, Baltimore, 20-25.
"Ziegfeld Follies"—Colonial, Chicago, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

STOCK

All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y., indef.
Bunting, Emma—14th St., New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Castle Square Stock Co.—Castle Square, Boston, indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co.—(Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae—Orpheum, Philadelphia, Pa., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Half, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Mae Desmond Players—Schenectady, N. Y., indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., 26. indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Savoy Players—Hamilton, Can., indef.

U. S. LIBERTY THEATRES

(Week of Jan. 20)

Camp Wadsworth—First half, Pictures; last half, "Finnigan's Ball."
Camp Hancock—First half, Pictures; last half, "Watch Your Step."
Camp McClellen—First half, Great Blackstone; last half, Pictures.
Camp Beauregarde—First half, Lew Hearn & Bonita; last half, Pictures.
Camp Logan—Pictures (all week).
Camp Travis—First half, "Flo Flo"; last half, "Freckles."
Camp McArthur—(Closed).
Camp Bowie—Pictures (all week).
Camp Sill—First half, "Pair of Sixes"; last half, Pictures.
Camp Funston—"Orpheum Follies" (all week).
Camp Devens—First half, "Parlor, Bedroom & Bath"; last half, "Hearts of the World."
Camp Upton—First half, "Mimic World"; last half, Martini Vaudeville.
Camp Merritt—First half, Martini Vaudeville; last half, Camp Vaudeville.
Camp Dix—First half, May Ward; last half, "Mimic World."
Camp Mead—First half, Acme Vaudeville; last half, "Vanity Fair."
Camp Lee—First half, "Mary's Ankle"; last half, Acme Vaudeville.
Camp Jackson—First half, "Friendly Enemies"; last half, "Some Baby."
Camp Sevier—Pictures (all week).
Camp Gordon—Pictures (all week).
Camp Pike—First half, Camp Vaudeville; last half, Pictures.
Camp Dodge—La Salle Musical Stock (all week).
Camp Grant—First half, "Pair of Sixes"; last half, Metropolitan Vaudeville.
Camp Custer—First half, Camp Vaudeville; last half, "Pair of Sixes."
Camp Taylor—First half, Max Bloom; last half, Pictures.
Camp Sherman—First half, Orr Musical Stock Co.; last half, Pictures.
Camp Mills—First half, "Mimic World"; last half, May Ward.
Camp Humphries—First half, "Pretty Baby"; last half, Al Wilson.
Camp Stuart—First half, "Hello Broadway"; last half, Kitty Francis.
Camp Lewis—Ellsworth Musical Stock (all week).

COLUMBIA CIRCUIT

Al Reeves' Big Show—Casino, Philadelphia, 20-25; Hurtig & Seamon's, New York, 27-Feb. 1.
"Best Show in Town"—Empire, Brooklyn, 20-25; Newburgh, N. Y., 27-29.
"Beauty Trust"—Empire, Newark, 20-25; Casino, Philadelphia, 27-Feb. 1.
"Behman Show"—Casino, Brooklyn, 20-25; Empire, Newark, N. J., 27-Feb. 1.
"Bon Tons"—Gayety, Kansas City, 20-25; open 27-Feb. 1; Gayety, St. Louis, 3-8.
"Bostonians"—Orpheum, Paterson, N. J., 20-25; Majestic, Jersey City, 27-Feb. 1.
"Bowery"—Gayety, St. Louis, 20-25; Columbia, Chicago, 27-Feb. 1.
"Burlesque Review"—Star and Garter, Chicago, 20-25; Gayety, Detroit, 27-Feb. 1.
"Burlesque Wonder Show"—Gayety, Detroit, 20-25; Gayety, Toronto, Can., 27-Feb. 1.
"Ben Welch"—Casino, Boston, 20-25; Grand, Hartford, Conn., 27-Feb. 1.
"Cheer Up America"—Gayety, Toronto, Ont., 20-25; Gayety, Buffalo, 27-Feb. 1.
Dave Marion's—Olympic, Cincinnati, 20-25; Star & Garter, Chicago, 27-Feb. 1.
"Follies of the Day"—Gayety, Pittsburgh, 20-25; Akron, O., 27-29; Youngstown, 30-Feb. 1.
"Girls de Looks"—Empire, Toledo, O., 20-25; Lyric, Dayton, O., 27-Feb. 1.
"Golden Crooks"—Hurtig & Seamon's, New York, 20-25; Empire, Brooklyn, 27-Feb. 1.
"Girls of the U. S. A."—Gayety, Montreal, Can., 20-25; Empire, Albany, 27-Feb. 1.
"Hip, Hip Hooray"—Majestic, Jersey City, 20-25; Peoples, Philadelphia, 27-Feb. 1.
"Hello America"—Miner's 149th St., New York, 20-25; Park, Bridgeport, Conn., 30-Feb. 1.
Harry Hastings—Columbia, Chicago, 20-25; Berchel, Des Moines, Iowa, 26-29.
Irwin's Big Show—Gayety, Omaha, Neb., 18-24; Gayety, Kansas City, 27-Feb. 1.
Lew Kelly Show—Gayety, Washington, 20-25; Gayety, Pittsburg, 27-Feb. 1.
"Liberty Girls"—Lyric, Dayton, 20-25; Olympic, Cincinnati, 27-Feb. 1.
Mollie William's Show—Berchel, Des Moines, Ia., 19-22; Gayety, Omaha, Feb. 25-31.
"Maids of America"—Gayety, Buffalo, 20-25; Gayety, Rochester, 27-Feb. 1.
"Majestics"—Empire, Albany, 20-25; Gayety, Boston, 27-Feb. 1.
"Merry Rounders"—Bastable, Syracuse, 20-22; Lumberg, Utica, 23-25; Gayety, Montreal, Can., 27-Feb. 1.

"Million Dollar Dolls"—Columbia, New York, 20-25; Casino, Brooklyn, N. Y., 27-Feb. 1.
"Oh, Girls"—People's, Philadelphia, 20-25; Palace, Baltimore, 27-Feb. 1.
"Puss, Puss"—Colonial, Providence, 20-25; Casino, Boston, 27-Feb. 1.
"Roseland Girls"—Gayety, Boston, 20-25; Columbia, New York, 27-Feb. 1.
Rose Sydell's—Jacques, Waterbury, Conn., 20-25; Miner's, 149th St., New York, 27-Feb. 1.
Sam Howe's Show—Akron, O., 20-22; Youngstown, 23-25; Star, Cleveland, 27-Feb. 1.
"Sight Seers"—Park, Bridgeport, Conn., 23-25; Colonial, Providence, 27-Feb. 1.
"Social Maids"—Gayety, Rochester, 20-25; Bastable, Syracuse, 27-29; Lumberg, Utica, 30-Feb. 1.
"Sporting Widows"—open, 20-25; Gayety, St. Louis, 27-Feb. 1.
Star and Garter Shows—Star, Cleveland, 20-25; Empire, Toledo, 27-Feb. 1.
"Step Lively Girls"—Palace, Baltimore, 20-25; Gayety, Washington, 27-Feb. 1.
"Twentieth Century Maids"—Grand, Hartford, Conn., 20-25; Jacques, Waterbury, 27-Feb. 1.
"Watson's Beef Trust"—Newburg, N. Y., 20-22; Orpheum, Paterson, 27-Feb. 1.

AMERICAN CIRCUIT

American—Lyceum, Columbus, 20-25; Wheeling, W. Va., 27-29; Newcastle, Pa., 30; Beaver Falls, 31; Canton, O., Feb. 1.
"Auto Girls"—Star, Toronto, Ont., 20-25; Garden, Buffalo, N. Y., 27-Feb. 1.
"Aviator Girls"—Lyceum, Washington, 20-25; Gayety, Philadelphia, 27-Feb. 1.
"Beauty Review"—Garden, Buffalo, 20-25; Empire, Cleveland, 27-Feb. 1.
"Big Review"—Standard, St. Louis, 20-25; Terre Haute, Ind., 26; Majestic, Indianapolis, 27-Feb. 1.
"Blue Birds"—Trocadero, Philadelphia, 20-25; Chester, Pa., 27-29; Camden, N. J., 30-Feb. 1.
"Broadway Belles"—Camden, N. J., 20-22; Chester, 23-25; Easton, Pa., 28; Wilkes-Barre, 29-Feb. 1.
"French Frolics"—Gayety, Philadelphia, 20-25; Camden, N. J., 27-29; Chester, Pa., 30-Feb. 1.
"Follies of Pleasure"—Empire, Cleveland, 20-25; Cadillac, Detroit, 27-Feb. 1.
"Frolics of the Nite"—Schenectady, 22-25; Watertown, 27; Oswego, 28; Niagara Falls, 29-Feb. 1.
"Girls from the Follies"—Newcastle, Pa., 23; Beaver Falls, 24; Canton, O., 25; Victoria, Pittsburg, 27-Feb. 1.
"Grown Up Babies"—Howard, Boston, 20-25; Gayety, Brooklyn, 27-Feb. 1.
"Girls from Joyland"—Cadillac, Detroit, 20-25; Englewood, Chicago, 27-Feb. 1.
"Hello, Paree"—Olympic, New York, 20-25; Plaza, Springfield, Mass., 27-Feb. 1.
"High Flyers"—Gayety, Louisville, 20-25; Lyceum, Columbus, O., 27-Feb. 1.
"Innocent Maids"—Star, St. Paul, 20-25; Sioux City, Iowa, 26-28.
"Jolly Girls"—Majestic, Indianapolis, 20-25; Gayety, Louisville, Ky., 27-Feb. 1.
"Lid Lifters"—Wilkes-Barre, 22-23; Majestic, Scranton, 27-Feb. 1.
"Midnight Maidens"—Gayety, Baltimore, 20-25; Lyceum, Washington, 27-Feb. 1.
"Mile-a-Minute Girls"—Century, Kansas City, 20-25; Standard, St. Louis, 27-Feb. 1.
"Military Maids"—Grand, Worcester, Mass., 20-25; Howard, Boston, 27-Feb. 1.
"Mischief Makers"—Gayety, Milwaukee, 20-25; Gayety, Minneapolis, 27-Feb. 1.
"Monte Carlo Girls"—Crown, Chicago, 20-25; Gayety, Milwaukee, 27-Feb. 1.
"Orientals"—Penn Circuit, 20-25; Gayety, Baltimore, 27-Feb. 1.
"Parisian Flirts"—Gayety, Minneapolis, 20-25; Star, St. Paul, 27-Feb. 1.
"Pennant Winners"—Niagara Falls, 22-25; Star, Toronto, Can., 27-Feb. 1.
"Pacemakers"—Majestic, Scranton, 20-25; Binghamton, N. Y., 27-28; Schenectady, 28-Feb. 1.
"Pirates"—Gayety, Brooklyn, 20-25; Wrightstown, N. J., 30-Feb. 1.
Pat White Show—Plaza, Springfield, 20-25; Grand, Worcester, Mass., 27-Feb. 1.
"Paris by Night"—Chester, Pa., 20-22; Camden, N. J., 23-25; Wrightstown, N. J., 27-29; Trenton, 30-Feb. 1.
"Razzle Dazzle Girls"—Victoria, Pittsburgh, 20-25; Penn Circuit, 27-Feb. 1.
"Record Breakers"—Wrightstown, N. J., 20-22; Trenton, 23-25; Empire, Hoboken, N. J., 27-Feb. 1.
"Social Follies"—Sioux City, Iowa, 20-22; Century, Kansas City, Mo., 27-Feb. 1.
"Speedway Girls"—Empire, Hoboken, 20-25; Star, Brooklyn, N. Y., 27-Feb. 1.
"Tempters"—Star, Brooklyn, 20-25; Olympia, New York, 27-Feb. 1.
"Trail Hitters"—Englewood, Chicago, 20-25; Crown, Chicago, 27-Feb. 1.
"World Beaters"—Wrightstown, N. J., 23-25; Trocadero, Philadelphia, 27-Feb. 1.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday, York, Pa.

BUT THE No. 5
Tears
I Prize in Someone's Pretty Eyes Are the Beautiful Tears of Love.
(See Page 30)

VANCOUVER, CAN.

Pantages'—Odiva, Noodler, Fagin & Co.—Percira Sextette—Hugo Lutgens—Tybell Sisters.

VICTORIA, CAN.

Pantages'—Kyra & Co.—Laurie Ordway—Adams & Guhl—Jas. Grady & Co.—Girl in the Moon.

WINNIPEG, CAN.

Pantages—Spanish Dancers—Barnes & Freeman—Tieko, —Panthea & Presco—Sandy Donaldson—Phil La Toska.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Johnson Dean Revue—Joe Barton. (Last Half)—Forzini—Geo. Lovett's Concentration.

BELLEVILLE, ILL.

Washington (First Half)—Jack & Jill—Frozini—York & Marks. (Last Half)—Mizpah Selbini—Chief Little Elk—Guest & Newlyn.

CEDAR RAPIDS, IA.

Majestic (First Half)—Rome & Wager—Dollie & Jessie Miller—Jessie Hayward & Co.—McClallan & Carson—Toto—Sterling & Margurite Trio. (Last Half)—White Bros.—Hickey & Hart—"In the Trenches"—Tabor & Green—Maybelle Phillips—Camille's Birds.

CHICAGO, ILL.

Hippodrome—Annette & Mortell—Maggie Le Claire & Co.—"Old Soldier Fiddlers"—Christie & Bennett—Thaleros Circus—The Aitkens.

Wilson (First Half)—Juggling DeLisle—Viola Lewis & Co.—Mattie Choate & Co.—Valayda—Columbia & Victor. (Last Half)—Hughes Musical Duo—Owen & Moore—Phyliss Gilmore & Co.—Bill Robinson—Boganny Troupe.

Kedzie (First Half)—Stuart & Keely—Wells & Crest—Salon Singers—Roach & McCurdy—Boganny Troupe. (Last Half)—Rouble Sims—Viola Lewis & Co.—Cliff Dean & Co.—Marshall & Covert—Aeroplane Girls.

American (First Half)—Three Melody Girls—Edward Farrell & Co. (Last Half)—Pauline Haggard—Housh & LaVelle.

Lincoln (First Half)—Mansfield & Riddle—Cahill & Romaine—Harry Rose—Housh & LaVelle. (Last Half)—Cameron & Gaylord.

CHAMPAIGN, ILL.

Orpheum (First Half)—Bessie Clifford—Ross & LeDuc—"Revue DeLuxe"—Roberts, Pearl & Straw—Keno, Keys & Melrose. (Last Half)—Marvelous Deonzos & Co.—Plunkett & Romaine—Mattie Choate & Co.—Franklyn Fay—Lottie Mayer & Girls.

DES MOINES, IA.

Empress (First Half)—Camilla's Birds—Langton & Smith—Elsie Williams & Co.—Bert Cowdrey. (Last Half)—E. J. Moore—Knight & Sawtelle—Claude Allen & Co.—McClallen & Carson—Time & Tile.

DUBUQUE, IA.

Majestic—Time & Tile—Francis & Hume—Colonial Musical Misses—Claude Allen & Co.—E. J. Moore.

DAVENPORT, IOWA.

Columbia (First Half)—Kartelli—Tabor & Greene—"Sweethearts of Mine"—Ernest Hiatt—Anna Eva Fay. (Last Half)—Zelaya—Anna Eva Fay—"Revue A la Carte."

DULUTH, MINN.

New Grand (First Half)—DeWinters & Rose—Kaufman & Lillian—"Hit the Trail"—Mace & Reading—"The Silver Fountain." (Last Half)—Two Lillies—Valentine Vox—Frank & Lillian Vernon—O'Hara San.

VAUDEVILLE BILLS

(Continued from page 27)

DECATUR, ILL.

Empress (First Half)—Marvelous Deonzos & Co.—Plunkett & Romaine—Cliff Dean Players—Polly, Oz & Chick—Charlie Ahearn & Co. (Last Half)—Wurnelle—Sheldon & Dailey—Roberts, Pearl & Straw—Hickey Bros.—Rhea & Kenny.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Bicknell—G. Swayne Gordon & Co.—Maidie DeLong—Georgalis Trio. (Last Half)—Turner & Grace—Murphy & Lochmar—Chas. Ahearn.

EVANSVILLE, IND.

New Grand (First Half)—McRae & Clegg—Dreon Girls—Stan & Mae Laurel—LeRoy & Dresdner—"The Rising Generation." (Last Half)—Hudson Sisters—Hal Johnson & Co.—George Everett—Jack Alfred Trio—Gautier's Toy Shop.

GREEN BAY, WIS.

Orpheum (Last Half)—Jess & Dell—Collins & Wilmot—Folsom & Brown—Four Kings.

GALESBURG, ILL.

Orpheum (Last Half)—Mankin—Harrington & Mills—Gilroy, Haynes & Montgomery—Valyda—Jessie Hayward & Co.—Roach & McCurdy.

JOLIET, ILL.

Orpheum (Last Half)—"Cycle of Mirth"—Wilson Aubrey Trio.

LINCOLN, NEB.

Liberty (First Half)—Lutes Bros.—College Quintette—The Creightons—Diaz Monks. (Last Half)—Peerless Trio—Browning & Davis—Revue & Boquet—Van & Belle.

MADISON, WIS.

Orpheum (First Half)—"The Mimic World." (Last Half)—Frank Carmen—"Married via Wireless"—Logan, Dunn & Hazel—Misses Black & White.

MILWAUKEE, WIS.

Palace (First Half)—Folsom & Brown—Collins & Wilmot—Three Westons—"Corn Cob Cut-ups"—Logan, Dunn & Hazel—Four Kings. (Last Half)—Ferguson & Sunderland—"The Mimic World."

MINNEAPOLIS, MINN.

New Palace (First Half)—Rio & Melmar—Gibson & Betty—Milloy-Keough & Co.—Morse & Ledman—Cal Dean & Girls. (Last Half)—Smith's Animals—Bernard & Harris—"Corn Cob Cut-ups"—Grant Gardner—Prince Kar-Mi.

New Grand—Musical DeWitts—Holland & Cathren—Reiff Bros. & Murray—"The Silver Fountain."

MOLINE, ILL.

Palace (First Half)—Gardner's Maniacs—Zelaya—Cameron & Gaylord—"Revue a La Carte." (Last Half)—Kartelli—Colonial Musical Misses—Ernest Hiatt—Emerson & Baldwin.

OMAHA, NEB.

Empress (First Half)—Shattucks—Johnny & Wise—Sims & Warfield—Miss 1920. (Last Half)—Francis & Nord—Sterling Marguerite Trio—The Creightons—Diaz Monks.

PEORIA, ILL.

Orpheum (First Half)—Hip Raymond—Nadell & Follette—Gilroy, Haynes & Montgomery—Boyce Combe—Lottie Mayer & Co. (Last Half)—Aerial Rooneys—Polly, Oz & Chick—"Lots & Lots of It"—Keno, Keys & Melrose—Johnson Dean Revue.

REGINA, CAN.

Regina (Last Half)—The Morenos—Gilmore & LaMoyne—Sax, Wood & Lawson—Tom Brown's Saxophone Six.

ROCKFORD, ILL.

Palace (First Half)—Jess & Dell—Ferguson & Sunderland—"Married via Wireless"—Elise Schuyler—Misses Black & White. (Last Half)—Juggling DeLisle—Cahill & Romaine—"Sweethears of Mine"—Harry Rose—Columbia & Victor.

SIOUX FALLS, S. D.

Orpheum (Last Half)—Lamberti—"Petticoats"—Sullivan & Meyers—Helene Trio.

ST. LOUIS, MO.

Columbia—Three Ander Girls—Knight & Jackman—Hal Stephens—Hahn, Weller & Kenyon.

Kings (First Half)—Turner & Grace—Murphy & Lochmar—Geo. Lovett's Concentration—Guest & Newlyn. (Last Half)—Bicknell—Raymond Bond & Co.—York & Marks—Georgalis Trio.

Grand Opera House—Simpson & Moore—Bertie Fowler—Pope & Uno—Harry Tsuda—Jack George Duo—Transfield Sisters—Nick Hufford—"Pretty Soft"—"Flirtation."

SIOUX CITY, IA.

Orpheum (First Half)—Helen Trio—Peerless Trio—Astor Four—"Petticoats." (Last Half)—The Shattucks—Elsie Williams & Co.—Miss 1920.

SOUTH BEND, IND.

Orpheum (First Half)—The Yankee Princess. (Last Half)—Herberta Breson—Wells & Crest—Little Miss Dixie—James H. Cullen—"An Heir for a Night."

SUPERIOR, WIS.

Palace (First Half)—Frank & Lillian Vernon—Two Lillies—O'Hara San—Valentine Vox—Prince Kar-Mi. (Last Half)—DeWinters & Rose—Ovondo Duo—Kaufman & Lillian—"Hit the Trail"—"The Silver Fountain."

ST. PAUL, MINN.

New Palace (First Half)—Bernard & Harris—Grant Gardner—Kilties Band. (Last Half)—Mann & Mallory—Wilson & Wilson—Cal, Dean & Griel—Kilties Band.

SASKATOON, CAN.

Empire (First Half)—The Morenos—Gilmore & LaMoyne—Sax, Wood & Lawson—Tom Brown's Saxophone Six.

SPRINGFIELD, MASS.

Majestic (First Half)—Wurnelle—Raymond Bond & Co.—Franklyn Fay—1919 Wintergarden Revue. (Last Half)—G. Swayne Gordon—Boyce Combe—Bessie Clifford.

TERRE HAUTE, IND.

Hippodrome (First Half)—Hudson Sisters—Hal Johnson & Co.—George Everett—Jack Alfred Trio—Gautier's Toy Shop. (Last Half)—McRae & Clegg—Dreon Girls—Stan & Mae Laurel—LeRoy & Dresdner—"The Rising Generation."

WINNIPEG, CAN.

Strand—The Newmans—Nippon Duo—Barlow & Deerie—Jonia's Hawaiians.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Mons. Herbert—Haddon & Norman—"Follies of Today"—Regan & Renard—La Mont Trio. (Last Half)—Guy Baldwin Trio—Tyler & St. Clair—Edward Esmonde & Co.—Wood, Young & Phillips—Resista.

BAY CITY, MICH.

Bijou (First Half)—The Larneds—Marshall & Covert—Gilmore & Browne—Frances Dyer & Co. (Last Half)—The Parrines—Bradley & Earl—Marie Fitzgibbon—"Oh, Papa."

FLINT, MICH.

Palace (First Half)—Howard & Helen Savage—Largee Sisters—"Mayor and The Manicure"—Conlin & Glass—Dining Car Minstrels. (Last Half)—Panama Trio—Harrison & Burr—"Putting on Airs"—Bobby Henshaw—Al Golem's Persian Entertainers.

JACKSON, MICH.

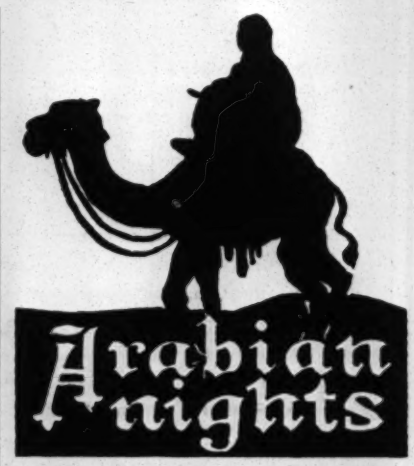
Orpheum (First Half)—Mowatt & Mullen—Coley & Jaxon—"Maggie Taylor, Waitress"—"Man Off Ice Wagon"—Herbert's Dogs. (Last Half)—Mons. Herbert—Haddon & Norman—"Follies of Today"—Regan & Renard—La Mont Trio.

LANSING, MICH.

Bijou (First Half)—Panama Trio—Harrison & Burr—"Putting on Airs"—Bobby Henshaw—Al Golem's Persian Entertainers. (Last Half)—Mowatt & Mullen—Coley & Jaxon—"Maggie Taylor, Waitress"—"Man Off Ice Wagon"—Herbert's Dogs.

SAGINAW, MICH.

Jeffers' Strand (First Half)—The Parrines—Angelus Trio—"Oh, Papa"—Marie Fitzgibbon—Three Jeanettes. (Last Half)—Howard & Helen Savage—Largee Sisters—"Mayor and The Manicure"—Conlin & Glass—"Dining Car Minstrels."



TEARS
(Of Love)

Words by FRANK H. WARREN. Music by S. R. HENRY.

CHORUS.

Tears may mean a heart is bro - ken,.....
Tears may drive the blues a - way,.....
Tears may fall when you re - mem - ber.... One you
loved in a by - gone day;..... And there are
tears that cry for kiss - es..... Like the
rose for the rain a - bove,..... But the
tears I prize in some - one's pret - ty
eyes Are the beau - ti - ful tears of love;...

Copyright, MCMXVIII, by Jos. W. Stern & Co., New York.
British Copyright Secured.

Here It Is---The Quickest Hit On Record!

BY THE WRITERS OF "INDIANOLA"

Tears (Of Love)

CHORUS.

Tears may mean a heart is broken
Tears may drive the blues away,
Tears may fall when you remember
One you loved in a by-gone day.
And there are tears that cry for kisses,
Like the rose for the rain above;
But the tears I prize in someone's pretty eyes
Are the beautiful tears of love.

JOS. W. STERN & CO. Prof. Dept., 1556 B'way, N. Y. C. (HARRY TENNEY, Mgr.)

CHICAGO: 119 No. Clark St. (Sig. A. Bosley, Mgr.)

Gertrude Coughlan Cameron

Any one knowing the address of Miss Gertrude Coughlan Cameron—an actress—kindly advise undersigned; or if she is dead, the name and address of her heirs. **J. R. LAWRENCE, Austin, Texas.** Also want address of **W. TAYLOR FRANCIS.**

CHARLIE MAC

MILLION DOLLAR DOLLS

Vaudeville, Musical Comedy and Dramatic Companies for one or three night stands. House seats 300. Address, **OPERA HOUSE, Woodsboro, Md.**

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Andrews, Louis
Armstrong, Doc
Atlantis & Fisk
Black, J. J.
Belcher, Henry A.
Bryne, J. F.
Bertrand, Frank
Barlow, Harry
Brown, Geo.
Blake, Jno.
Clements, Roxy
Clark, Don
Deltorelli, Joe
Druckenmiller, Prof.
Davis, Geo
Diamond, Chas.
Ellis, John
Fried, S. K.
Farnum, Teddy
Gordon, Joe
Gray, J. W.
Goldie, Jack
Gordon, Lawrence
Garden, Lilly
Gustin, Henry
Gordiner, Chas. R.
Harris, G.
Howard & Clayton
Hanley, Norman
Hughes, Chas.
Haseltine, Mr.
Hall, David S.
Howard, Hughey
Held, Wilbur
Hunring, Frank
Johnson, Lawrence E.
Jones, Henry
Jones, Francis L.
Kohler, Manny
Luker, E. M.
Latimore, Ernest
Lasker, Jos. J.
Lancaster, Jack
More, Harold
McLoughlin, Tom
McManus, Geo.
Martin, Neil
Meyer, Phil E.
McCarthy, Jim
Royce, E. W.
Rajah, Prince
Jove
Raymond, Chas.
Reid, A. Gordon
Sutherland, Roy
Shanley, Earl
Sommers, Perrin
Tally, Harry
Vining, Dave
Waite, Billy E.
Whitney, F. A.
Zarrow, H. D.

LADIES

Buckley, May
Brennan, Billie
Betts, Mrs. Geo.
Brooks, Bessie
Beechey, Eva
Bailey, Mrs. Edwin
Clifton, Rose
Cameron, Lillian
Clark, Mrs. Don
Clayton, Una
Chipman, Mrs. E. W.
Cullen, Dolores
Carroll, Brownie
Crawford, Nellie
Cole, Beatrice (Photo)
Duncan, Jean
Demarest, Marjorie
De Mille, Goldie
De Loyd, Dolly
Dillon, May
Denham, Mrs. Earl
Fox, Josephine L.
Freeman, Louise
Garrison, Eva
Greer, Charlotte
Grover, Mildred
Gibson, Mae
Gordon, Grace
Hatch, Genevieve
Howard, Jess
Hindson, Buddy
Hart, Ethel E.
Hanson, Lillian S.
Hartman, Marie
Irwin, Mrs. Jack
Hennison, Muriel
La Brack, Frankie
Mayhew, Harriett
Morgan, Hilda
McCabe, Miss M. D.
Marguerette, Yvonne
Moylan, Babe
Marsh, Anna
McNeal, Grace
Nelson, Billie
Oakes, Helen
Oakes, Kathryn
O'Neill, Peggy
Patterson, Betty
Pray, Anna
Phillips, Opal
Perry, Hattie
Ross, Betty
Raymond, Lizzie B.
Reise, Edith
Sims, Mabel
Spencer, Laura
Smith, Peggy
Spaulding, Marie
Smith, Lily W.
Stuart, Eva
Stanley, Marion
Stafford, Bess
Newman, Elsie
Thomas, Ruth
Van Brock, Miss
Whitney, Billie
Webster, Miss E.
Ward, Viola
Washington, Fanny
Williams, Betty
Williams, Margie

DEATHS OF THE WEEK

In loving remembrance of
WILEY J. HAMILTON
Died Jan. 17th, 1907.
RUTH.

Eva Marsh, an actress, died last week in Chicago. She was recently arrested for shoplifting in that city and served a ten-day sentence in the House of Correction. Miss Marsh was a member of a musical comedy company and her whereabouts were unknown to her family. Following her death her relatives were notified and they took charge of the remains. Miss Marsh, it is said, was heiress to $100,000, of which she was unaware. This will revert to her heirs. A son, her mother and a sister survive her.

MARTIDE LULLEY, a chorus girl with the "High Fliers" Burlesque Company, died January 19th at Kansas City, Mo. The girl's relatives could not be located and Charles M. Baker, owner of the show, directed that she should be buried at his expense.

J. P. CURRAN, an old-time actor, died January 11th at the Soldiers' Home in Sawtelle, Cal., and was buried with military honors, having been a veteran of the Civil War. The deceased, who was seventy-one years of age, engaged in the theatrical business after the close of the Civil War and, at various times, was band leader, actor and manager. He traveled many years with his own company and has also played in vaudeville and pictures. He went to Southern California to reside last September and when taken ill was working in pictures at the Thomas H. Ince studios. Curran, for many years, was commander of the Grand Army post in Lampasas, Tex. He leaves a widow.

ALBERT DE FREEST, former holder of the checker championship of New York and Checker Editor for the NEW YORK CLIPPER for twenty-two years, died from pneumonia on Jan. 19th at the age of sixty-one years. De Freest was born in Rensselaer, N. Y.. He was chief engineer for Tefft, Weller and Company and for eight years served in a similar capacity for the Salvation Army. He was a member of the Legion of Honor, one of the best authorities on the game of checkers in the country and had appeared in numerous contests all over the country. Funeral services were held at the Campbell Funeral Church last Sunday morning at 8 o'clock.

FRED GRANT YOUNG, well-known press and advance agent, died in Philadelphia last week at the age of sixty years, from a combination of heart failure and indigestion. He had just gone to Philadelphia to pay a visit to Dr. J. H. Garvin and passed away suddenly at the home of the latter. Young had been associated with Blanche Ring, Lulu Glaser, Viola Allen and other well-known stars. He represented the film "America's Answer" recently.

SHELLEY HULL, one of the best known of our younger actors, died January 14 at his home in this city after a short illness from pneumonia. He was taken ill on January 9, but gave his usual performance at night. The next day he was unable to leave his bed and continued to sink till his death.

Hull, who was about thirty-eight years of age, made his stage debut December 3, 1901, in the Grand Opera House, Terre Haute, Ind., as a member of the "Floradora" chorus. He remained with this company for two years and, when he left, was playing the role of Reginald Langdale. From that time his progress was rapid and among his more important engagements were those with Henrietta Crosman in "Sweet Kitty Bellairs," in "The Crossing," "The College Widow," "Dr. Jekyll and Mr. Hyde," and in "Rip Van Winkle," supporting George Ober; several seasons with the Castle Square Opera Company, Boston; with Mary Mannering in "Glorious Betsy"; in "The Great Divide"; with Guy Bates Post in "The Bridge," in "The Fortune Hunter" (Chicago company); with Marie Doro in "Electricity"; with Mrs. Patrick Campbell in "The Foolish Virgin"; with Billie Burke in "The 'Mind the Paint' Girl"; in "The Cinderella Man"; in "The Willow Tree," and this season was co-starring with Effie Shannon in "Under Orders." Hull had also played a season in vaudeville with Virginia Harned. He is survived by a widow, and two brothers, Howard, husband of Margaret Anglin, and Henry, also a well known actor.

HAMBO (Dave Dixon), who has been with Gus Drawee for the last seventeen years, died at the City Hospital, New York, Jan. 13, of consumption.

CAPTAIN MALCOLM OWEN, an actor, who joined the army at the outbreak of the war, was killed in action on November 10. He had served with valor and was on the eve of winning promotion and medals for bravery when he was killed the day before the signing of the truce.

MRS. ALICE BROWN WILLIS, associated with the Packard Theatrical Exchange, died Jan. 13 from blood poisoning. She is survived by her brother Halbert Brown, well known on the stage.

HENRY NOEL, bass horn player, died suddenly January 15 at his home in New York. He was forty-two years of age and had been with the French military band which has been touring the United States assisting in the war drives.

HERVEGH VON ENDE, who, for many years, conducted the Von Ende School of Music, this city, died January 14 at his home from pneumonia following an attack of the influenza. The funeral was held last Thursday at the Campbell Funeral Church.

MME. PAULINE VERHOEVEN, head of the Metropolitan Opera House Ballet School for the last five years, died January 13 in the New York Medical College Hospital, from cancer. The deceased, who was forty-seven years of age, was born in Belgium and came to New York fifteen years ago. Before joining the Metropolitan forces Mme. Verhoeven was director of the ballet school Oscar Hammerstein conducted in connection with the Manhattan Opera House. She leaves a son who fought with the Belgian Army.

STEPHEN EDWARD JACKMAN, inventor of the roller coaster and one of the best

(*Continued on page 34*)

JUST OUT
McNALLY'S BULLETIN No. 4
Price, One Dollar Per Copy

It contains the following Gilt-edge, Up-to-date Comedy Material:
23 SCREAMING MONOLOGUES.
15 ROARING ACTS for two males.
13 ORIGINAL ACTS for male and female.
30 SURE-FIRE PARODIES.
2 ROOF-LIFTING TRIO ACTS.
2 RATTLING QUARTETTE ACTS.
AN ACT FOR TWO FEMALES.
A NEW COMEDY SKETCH.
A GREAT TABLOID, Comedy & Burlesque.
12 MINSTREL FIRST-PARTS.
GRAND MINSTREL FINALE.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN NO. 4 is only one dollar per copy; or will send you BULLETINS Nos. 2, 3 and 4 for $2.00, with money back guarantee.

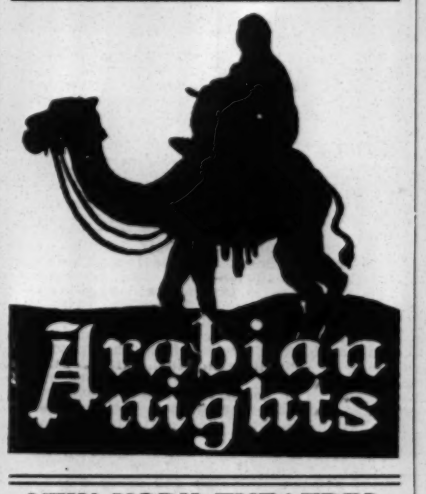
WM. McNALLY, 81 E. 125th St., New York

AT LIBERTY

for **strong line of characters, heavies, etc. Also A1 director.** Scripts if needed. Prefer stock. Address, **BOB G. PAYTON, South 6th St., Ironton, Ohio.**

WANTED

Reliable publisher to make an offer for song poem, entitled **"Our Old Glory Saved the Day."** Write for copy. Address, **"AUTHOR,"** care of **New York Clipper.**



NEW YORK THEATRES

EMPIRE B'way & 40th St. Eves. 8.15. Mats. Wed. & Sat. at 2.15.
CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
"DEAR BRUTUS"
By J. M. BARRIE

LYCEUM 45th St. near B'way. Eves. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

BELASCO Theatre, West 44th St. Eves. 8.20. Mats. Thurs. & Sat. 2.20.
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knobloch.

REPUBLIC W. 42d St. Eves. 8.15. Mats. Wed. & Sat., 2.15.
A. H. WOODS PRESENTS
FLORENCE REED
in
"ROADS OF DESTINY"
A New Play in a Prologue and 4 acts.
By Channing Pollock.

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

GEO. M. COHAN Theatre, B'way & 43d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
GEO. M. COHAN'S
NEW COMEDY
"A PRINCE THERE WAS"
GEO. M. COHAN AS THE PRINCE.
From a story by ALDRICH DARRAGH.

B. F. KEITH'S
PALACE
Broadway & 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c.
Every Night
25 50 75 $1 $1.50
CECIL LEAN & CLEO MAYFIELD, ADELE ROWLAND, GUS EDWARDS, FOUR MORTONS, CLARA MORTON, MORTON & GLASS, PRINCESS RAJAH, HARRY BREEN, PHINNA & PICKS, FOUR BOISES.

NEW AMSTERDAM Theatre, W. 42d St. Eves. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'E NEW MUSICAL COMEDY
THE GIRL BEHIND the GUN

LIBERTY Theatre, W. 42nd St. Eves. at 8.20. Mats. Wed. & Sat., 2.20.
MR. LEO DITRICHSTEIN
In Henri Lavedan's
Comedie Francaise Sensation
THE MARQUIS DE PRIOLA

HUDSON W. 44th St. nr. B'way. Eves. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN SAM BERNARD
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eves. at 8:30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS
UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

OLYMPIC 14th St., Near 3rd Ave.
This Week
HELLO PAREE
Next Week—TEMPTERS

BROOKLYN THEATRES

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily
TEMPTERS
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—SPEEDWAY GIRLS

CASINO THEATRE
THIS WEEK
BEHMAN SHOW
Next Week—MILLION DOLLAR DOLLS

GAYETY THROOP AVE. BROADWAY
THIS WEEK
PIRATES
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
BEST SHOW IN TOWN
Next Week—GOLDEN CROOKS

ALBOLENE
The safe make-up Remover
McK&R

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

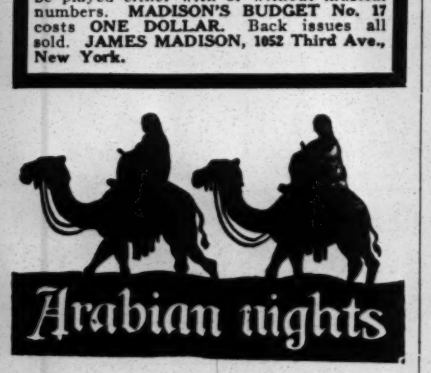
ALBOLENE is sold by any druggists or dealers in make-up. Free sample on request.

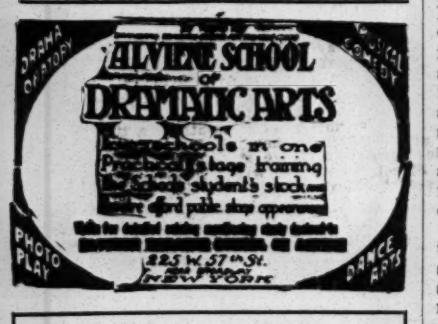
McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street, New York

102

GOING DRY!

There is no PROHIBITION against putting extra laughs into your act. Result:—more applause; steadier dates; bigger salary. Let **MADISON'S BUDGET No. 17** be the ladder that will carry you to top-line honors. It contains James Madison's snappiest and fastest monologues, parodies, acts for two and more performers, minstrel first-parts; also 200 single gags and an A-1 tabloid farce comedy that can be played either with or without musical numbers. **MADISON'S BUDGET No. 17** costs **ONE DOLLAR.** Back issues all sold. **JAMES MADISON, 1052 Third Ave., New York.**





READ
THE CLIPPER
LETTER LIST

EXPECT LABOR TO BEAT 20% TAX

(*Continued from page 5*)

fession, views with the greatest alarm any increase in the amusement tax. Our people have not recovered yet from the influenza epidemic which ravaged the country and closed all places of amusement, and which now threatens a resurgence. We believe the proposed increase in the tax will defeat its object and will only have the effect of closing down numberless companies, thus denying amusement of a theatrical nature to the smaller towns and will throw out of employment large numbers of men and women of the theatrical profession, who, we venture to believe, have proved their patriotism during the many months of trial produced by the war."

Telegrams were also dispatched to every prominent actor and actress now appearing before the public, asking that they make a personal apeal to Washington to forego the passage of the impost.

Before the meeting started on Thursday afternoon, the U. M. P. A. directed an appeal to Carter Glass, Secretary of the Treasury, as follows:

"The United Managers' Protective Association, representing theatres throughout the country, earnestly plead with you to do your utmost to save the theatre. The proposed increase in taxation means absolute ruin, not only to the art of the theatre, but to thousands of employees associated with the theatre.

"Increasing the tax on admission will add still further to the already serious condition in the American playhouse, which has been affected during the war by loan drives, charitable relief appeals, propaganda and more recently through epidemic. The income of the theatre has been so decreased within the last year that the companies on the road have been reduced to one-third the former number. The drastic action under consideration by the conferees of the House Ways and Means and Senate Finance Committees, if made a law, would be certain to prove disastrous to the entire theatrical profession.

"We respectfully beg you to realize that our industry represents investments of hundreds of millions of dollars and the employment of hundreds of thousands of persons, from stars to scrubwomen, from organized labor, represented by stage mechanics and musicians, more than half of whom would be thrown out of employment, half the theatres of the country closed, and the tax will thus defeat its own purpose, for the aggregate income from theatre taxation will be for less than that procured under the present rate.

"More than five hundred committees are at work throughout the country tonight sending in petitions of protest from theatregoers to the joint committee in Washington. From the stage of every theatre in New York and throughout the country speakers have appealed to the audiences to voice their protest. They have risen from their seats as one man in indorsing our protest.

"The theatre has done all it could to the last man for every Liberty Loan drive, War Savings Stamps campaign and every Federal activity, as the then Secretary of the Treasury, Mr. McAdoo, has publicly acknowledged. We ask you to help us today in this, as we expect to help you when the Fifth Loan drive starts."

The National Musical Managers' Association, made up of such leading figures of the musical and concert world as Loudon Charlton, Milton Aborn, F. C. Coppicus and Charles Wagner, projected itself into the tax fight on Friday, and set the wheels in motion to place the impending tax situation before all of its audiences immediately. The organization sent a telegram of protest to Senator Simmons and Congressman Kitchin, and also arranged to invoke the assistance of all future audiences through the method of circulating petitions, etc.

The Musical Managers also sent a cable to President Wilson similar to the one sent by the U. M. P. A. The various civic societies sponsoring musical entertainments and lyceum performances throughout the country were asked to use their influence to the utmost to assist in defeating the tax. There are thousands of music teachers in the United States and they also will be requested to get in line and take a hand in the matter.

An organization of New York bankers was formed to combat the tax on Saturday, a meeting to devise ways and means being held at Sherry's, which was presided over by E. T. Rothschild of the Public Bank of New York.

The Real Estate Board of New York, with millions of dollars of theatrical property that might be disastrously affected if the tax goes into effect, held a meeting on Friday and decided to join the movement at the conclusion of the session, sending a communication to the U. M. P. A. stating that it could count on the board for any aid desired. Telegrams were also sent to Washington to Congressmen and Senators enlisting their efforts to defeat the bill.

The plan to line up theatregoers received a strong impetus on Friday afternoon, when five hundred members of the Theatre Assembly met in the Hotel Astor and placed themselves unanimously on record against the tax. Some 2,000 similar organizations of theatregoers scattered throughout the country will take the same course with respect to the tax in the next few days, it is understood.

Special meetings of the Hotel Men's Association and the Merchants' Association, two of the most influential business organizations in existence, held meetings on Monday for the purpose of taking action on the tax increase.

A factor that is expected to add unlimited strength to the theatrical managers' campaign to beat the bill, was the announcement made on Saturday that the baseball interests had joined the movement and were sending a delegation to Washington this week to appear before the Revenue Conference Committee. The circus insterests and outdoor men will also voice a protest, and will be aided in reaching the public by the Showmen's League of America.

The State Legislature of Indiana took official cognizance of the tax situation on Saturday, being the first official law-making body to place itself on record in condemnation of the double impost.

Senator Calder of New York came out on Saturday flatly on the side of the theatrical interests and promised to do all in his power to interest his Senatorial confreres in the matter of knocking out the double tax provision.

Former Ambassador James W. Gerard, in making an address before the Genesee Society on Saturday night at the Biltmore Hotel, bitterly attacked the proposed increase. That his stand met with the approval of the society was attested by the fact that his remarks were greeted with enthusiastic applause, a standing vote showing plainly the attitude of those present on the subject.

No less a personage than Mark Eisner, Collector of Internal Revenue for the Third Internal Revenue District, also arrayed himself unreservedly against the imposition of the double tax, on Saturday, issuing a statement to the press, as follows:

"There is no doubt that the theatres have performed a great public service by their work for the Liberty Loan, the Red Cross and other war charities. The spirit shown by the theatrical managers and the people of the stage has been a great help, no class of people have displayed more patriotism or done more here at home to help win the war, in my opinion. So I am in favor of showing the theatres every consideration due them, and I regard their welfare as highly important. The proposed increase in the admission tax would have a most depressing effect on theatrical business, I am sure.

"In the collection of the war tax in the third district there has not been a single case of delinquency, nor has a single prosecution been necessary. Returns have been filed with promptness and accuracy by the theatres and the admission tax turned over to the Government at the specified time. I have nothing but praise for the manner in which the theatres have acted about the collection of the tax."

ROW OVER MEDALS

(*Continued from page 3*)

Some $250 in expense money was given Raymond by the League, acting for the War Work Committee, he added, for his work during the drive. This sum, he asserted, he considered as ample payment for anything that Raymond had done in the drive.

Meanwhile, Raymond persists in the assertion that he was promised a medal and intends to keep at it until he gets one.

HAS EIGHT SHOWS IN NEW YORK

A. H. Woods is busy this week, having eight shows now in New York. Appearing in these productions are Louis Mann, Sam Bernard, Hazel Dawn, John Cumberland, Walter Jones, Lowell Sherman, Janet Beecher, Gail Kane, Mary Nash.

The eight plays are "Friendly Enemies" at the Hudson Theatre, "Up in Mabel's Room," at the Eltinge Theatre; "The Woman in Room 13," at the Booth Theatre; "The Big Chance," at the Forty-eighth Street Theatre; "Roads of Destiny," at the Republic Theatre; "Business Before Pleasure," at Teller's Shubert Theatre, Brooklyn; "Under Orders," at the Riviera, and "Eyes of Youth," at the Manhattan.

AGREE TO FIGHT EVILS

(*Continued from page 4*)

tion, and who has worked very hard to make it a success, addressed the meeting and urged organization and co-operation upon the members. He said in part:

"One of the great things that prevented managers in the various branches of the theatrical business from organizing and pulling together, was the fact that they were afraid of each other. That was the case with the vaudeville managers, each one was suspicious of the motives of the other fellow. Trouble brought them together, and they are now so firmly cemented by the Association that they will never be broken up. The Vaudeville Managers' Protective Association has come to stay and it will be as strong a gathering as the country has. When I took hold of affairs, there was not a dollar in the treasury. When trouble came I spent $200,000.00 and it saved the business.

"There is no business that is attacked as maliciously as the show business. At every provocation, certain theorists demand the closing of the theatres because they cannot realize that it is as legitimate as any commercial enterprise."

Mr. Casey then pointed to the prohibition movement and declared:

"As soon as prohibition has been accomplished, it will mean the closing of theatres on Sunday in every state where they are permitted to be open. These same men who are attacking prohibition will attack the show business, and even now they are attacking the show business.

"It is so foolish for managers to say that 'I have no trouble and why should I belong to an Association?' That man can be sure that if the other fellow has trouble that sometime it will come to him.

"The Central Managers' Association is on the right track. It is accomplishing things and I can see that it is of wonderful help to each of its members, but you must not forget that you must encourage the producer, and help him out, and in encouraging the producer you help in building up the organization.

"Let me go back to the vaudeville managers. Less than five of its members put up $260,000.00, turned it over to me and never asked what I was to do with it. I was told to go ahead and spend it and I did. After the troubles were over, in eighteen months through assessments, it was all returned much to the surprise of the men who advanced it, and who never expected to get it back.

"What we have done in our case will be done in yours. I stand ready to help you, for by helping you we help ourselves."

After the meeting the members held a banquet at Castle Cave.

FREE Latest Issue of
HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

JOE LILLIAN
HATCH & HATCH
Singing, Dancing and Comedy
IN VAUDEVILLE

MOTION PICTURES

FILM CONCERNS HOLD ANNUAL ELECTIONS

METRO AND F.P.L. ELECT OFFICERS

Both Metro and Famous Players-Lasky held their annual meeting last week and elected directors and officers. The Famous Players-Lasky Corporation met at the offices of the company, in 485 Fifth avenue. Jesse L. Lasky, first vice-president, presided, as Adolph Zukor, the president, was absent. The reports of the year's activity and the treasurer's report, submitted by Arthur S. Freund, showed that the company has passed one of the best years in its history. The following directors were re-elected by the stockholders to hold office for another four years: Arthur S. Freund, Eugene Zukor, Elek J. Ludvigh, Emil E. Schaur and Walter E. Greene. Two vacancies in the directorate were filled by the election of Walter W. Irwin, formerly of Vitagraph, and Theodore F. Whitmarsh. All the officers were re-elected with the exception of Hiram Abrams, who retired from a vice-presidency. They are: Adolph Zukor, president; Jesse L. Lasky, first vice-president; Arthur S. Freund, treasurer; Cecil B. DeMille, director general; Frank A. Garbut, Walter E. Greene and Walter W. Irwin, vice-presidents; Elek J. Ludvigh, secretary; Ralph A. Kohn, assistant secretary; Emil S. Schaur, assistant treasurer; L. S. Wicker and Frank Meyer, assistant secretaries.

The stockholders of the Metro Film Company convened at the Hotel Astor and elected the following officers and directors: Richard A. Rowland, president; James B. Clark and E. H. Hulsey, vice-presidents; treasurer, Joseph W. Engel; assistant treasurer, Chas. K. Stern; and Secretary, J. Robert Rubia. The directors are as follows: Richard A. Rowland, Joseph W. Engel, H. J. Cohen, Charles K. Stern, David Stoneman, E. H. Hulsey, James B. Clark, Joseph H. Tooker and James D. Rhodes, all but the last two being re-elected, and the last two gentlemen named are new members. The by-laws were amended to allow three more members in the directorate, who are Maxwell Karger, W. E. Atkinson and J. Robert Rubin.

An announcement of Metro's future policy for the coming year will be made at the end of the convention.

HAS NEW SUNDAY FILM LAW

H. S. Moore, of Trenton, N. J., will shortly introduce in the New Jersey legislature a bill allowing the showing of films on Sunday in that State. The so-called "blue laws" of the State have prohibited the showing of films for the last few years, although most of the cities have disregarded the law. The legislature reconvened on Monday and the bill will be introduced this week.

START CORBETT FILM

The James J. Corbett film has started and is being directed by James Horne at Universal City. It is called "The Midnight Man" and was put into scenario form by Horne himself. It deals with the former world's champion fighter's career in an indirect way.

STRIKE THREATENS CHICAGO

CHICAGO, Jan. 17.—The motion picture managers of this city tried to avert a strike of the machine operators last week in 225 houses. They filed a petition for an injunction against the operators' union, charging that they violated their union wage agreement.

MARY PICKFORD IS BETTER

LOS ANGELES, Jan. 19.—Mary Pickford is sufficiently recovered from her attack of influenza to sit up and attend a dinner party given in her home in Los Angeles, where she has been ill.

CHAPLIN CLOSES STUDIO

Charley Chaplin has closed his studio and dismissed all his working force. The reason is said to be the recent contracts signed by other stars in excess of his own. Chaplin is supposed to have been receiving $125,000 per picture, but Mary Pickford and also Douglas Fairbanks are said to be getting $250,000. The last straw for Chaplin was supposed to be First National's signing of "Syd" Chaplin for $100,000 a year.

PICK NEW PEARL WHITE SERIAL

Paul Brunet, vice-president of the Pathe Exchange, Inc., announced last week that Pearl White's next serial will be an adaptation from Robert W. Chambers' novel entitled "In Secret." Bertram Millhauser will write the scenario for. He has already written the last three serials for Miss White, which were "The Fatal Ring," "The House of Hate," and "The Lightning Raider." He also wrote "The Double Cross," which featured Mollie King.

Work has already begun on the new serial in Jersey City, but soon will be transferred to the Pathe studio on Park Avenue in New York. Mr. Seitz is directing the production and is retaining the staff that worked with him in the Astra company, including William Burt, assistant director; Anthony Grot, technical director; Harry Woods and Frank Redman, Jr., cameramen, and Frank Redman, master of properties.

STATE CONTROL OF FILMS SOUGHT

BILL INTRODUCED IN NEW YORK

ALBANY, Jan. 18.—A bill was introduced in the Legislature today by Assemblyman William F. Brush, of Orange County, calling for the establishment of a State Motion Picture Department. The bill proposes to grant the new department full power to regulate and supervise the distribution of all films exhibited throughout the State of New York.

The measure carries a provision calling for a head, to be appointed by the Governor at a salary of $7,500 per annum. The chief of the bureau, according to other provisions of the bill, would be accorded the privilege of appointing a secretary and such other assistants as he might deem necessary to the proper conduct of the department.

The principal office of the State Motion Picture Department is designated as Albany, with a branch office in New York City. The bill also calls for the licensing of producers, distributors, exhibitors and operators, at the rate of $5 a year in the first three instances and $2 a year as regards movie operators.

The bill, which carries an appropriation of $50,000, also contains a schedule calling for the payment of additional license fees with respect to positive films.

SELZNICK PICTURES

MYRON SELZNICK

Announces

OLIVE THOMAS

In a Series of Eight Pictures Yearly

Beginning with

"Up Stairs and Down"

Direction - CHARLES GIBLYN

SELZNICK PICTURES

Corporation

501 FIFTH AVENUE NEW YORK

FILM FLASHES

Warner Oland is seriously ill with pneumonia.

Fred C. Quimby is recovering from an attack of the "flu."

W. W. Hodkinson left for the coast last week on business.

Bessie Love's next Vitagraph feature will be entitled, "The Enchanted Barn."

Famous-Players Lasky Company has purchased "The Woman Thou Gavest Me."

Corinne Griffith will appear in "The Girl Question," a Vitagraph film, to be released on March 3.

Blanche Sweet's latest picture, "The Unpardonable Sin," has been booked by Kinema, Los Angeles.

"The Lion and the Mouse," Vitagraph's new production with Alice Joyce, will be released on Feb. 24.

Arthur S. Kane, general manager of the Select Pictures Corporation, paid a visit to the Boston Exchange last week.

Vitagraph has announced Feb. 10 as the day for the release of the next Gladys Leslie feature, which is "Fortune's Child."

Slim Summerville and Maude Emery will be shown in the next Big "V" comedy called "Football and Frauds," to be released Jan. 27.

The Stage Women's War Relief has arranged for Mabel Taliferro to star in "A Bit of Love," the sixth of their twelve productions.

Marcus Beeman, formerly with the United States department of films, has been signed as European manager for the Robertson-Cole people.

Gloria Swanson is recovering from an illness which stopped her work in "Don't Change Your Husbands" and expects to finish it this week.

The new Diando serial featuring Betty Compson and George Larkin, entitled "The Terror of the Range," will be ready for release on Feb. 3.

The fourth of the United States picture series, "Making a Nation Fit," will be distributed by the Division of Films through the World Film Corporation.

May Allison's newest picture, "The Island of Intrigue," has completed its second week of production and the company has cleared up all the interior scenes.

"Sauce for the Goose" with Constance Talmadge and Clara Kimball Young in "The Road Through the Dark" opened the Wichita Theatre in Wichita, Kan., last week.

Y. F. Freeman has been engaged by Famous-Players Lasky as district manager for the New Orleans and Dallas exchanges. He was formerly general manager for the Triangle people.

Elsa Lopez, formerly with Griffith as a title writer and research worker, has been engaged for the Norma Talmadge studios on Forty-eighth Street, where she will have charge of the Research Department.

W. W. Aechtler and E. J. Farrell have organized a new corporation under the name of the Major Film Corporation. It is capitalized for $90,000 under the laws of Massachusetts. They are presently located at 10 Piedmont Street, Boston.

Select Pictures Corporation has announced the following five pictures for distribution during January: Anna Case in "The Hidden Truth"; Constance Talmadge in "Who Cares"; Clara Kimball Young in "Cheating Cheaters"; Alice Brady in "The Indestructible Wife," and Marion Davies in "The Belle of New York."

FEATURE FILM REPORTS

"HIS PARISIAN WIFE"

Cast

Fauvette.....Elsie Ferguson
Martin Wesly.....David Powell
Tony Rye.....Courtney Foote
Thompson Wesly.....Frank Losee
Mrs. Wesly.....Cora Williams

Story—Dramatic. Written by Eve Unsell. Directed by Emile Chautard, featuring Elsie Ferguson.

Remarks

"His Parisian Wife" will draw because of Elsie Ferguson. But for no other reason. The plot is old and, except for the settings, there is nothing unusual in it.

Martin Wesly, who is stopping in Paris, has met, courted and wedded Fauvette, a journalist, in one day. He takes her to his home in America, where his folks, who are old-fashioned and care only for public opinion, do not approve of her. He gradually begins to find fault with everything she does and nags her. She bears it. But the climax comes when Tony Rye, Martin's best friend, pays them a visit. Martin instructs her to dress plainly and gives her to understand that Tony is a saint. She disobeys him. Martin then leaves for Boston and begins to drown his imagined troubles in drink.

Tony, who sympathizes with Fauvette, tries to make him go back and try to understand her, which he refuses to do. Instead, he fakes evidence showing that he is implicated with another woman. This he sends to her.

Fauvette refuses to get a divorce, but leaves the house and goes to the city. There she soon gains fame as a writer. Tony discovers that she still loves her husband and spurs him to work by pointing out Fauvette as an example. Martin eventually becomes successful and pays some debts which Fauvette has run up. He then confesses that the evidence he sent her was false and the picture ends in a love scene.

Box Office Value

One day.

"COME AGAIN, SMITH"

Hodkinson—Five Reels

Cast

Joe Smith.....J. Warren Kerrigan
Ned Stevens.....H. A. Barrows
Franklin Overton.....William Conklin
Anne Stevens.....Winnifred Greenwood
Lucy Stevens.....Lois Wilson
Joe Smith, Sr.....Charles French

Story—Comedy. Written by John H. Blackwood. Supervised by Jesse D. Hampton. Directed by E. Mason Hopper.

Remarks

Joe Smith has been picked up in the park as a vagabond by Ned Stevens and Franklin Overton, who wish to make an experiment in humanity during Mrs. Stevens' absence. But on the first day Smith is in the Stevens' house Mrs. Stevens returns and with her Lucy Stevens, a sister of her husband.

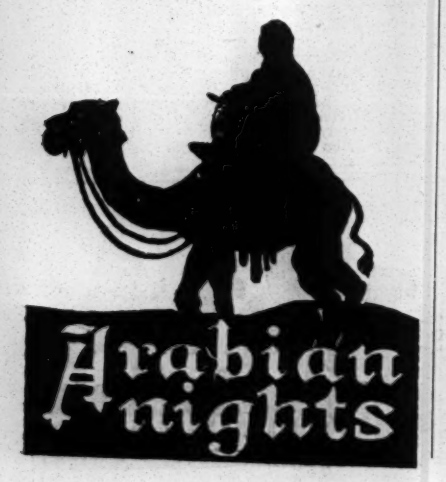
Overton and Stevens tell them that Smith is an oil man from the West who is stopping with them. Smith tells them he is the son of Joe Smith, Sr., the oil magnate of California. The men think that he is lying, but tell him to stick to the story.

Overton is promoting some fake oil stock and has sold Stevens' wife $10,000 worth of it without her husband's knowledge. He pays Smith $100 per week and goes around with him as the son of Joe Smith, the oil magnate.

In the meantime Lucy and Joe, Jr., have fallen in love with each other and are discovered by Stevens. A mix-up then follows, but all is straightened out by the appearance of Joe Smith Senior, who explains that the younger Smith is really his son and had made a bet that he could get along for a year without his father's money. Overton was exposed and all ended happily.

Box Office Value

One day.



"ADELE"

United. Six Reels.

Cast

Adele Blenau.....Kitty Gordon
Captain Fraser.....Mahlon Hamilton
Von Schulling.....Wedgewood Nowell
Doctor Blenau.....Joseph Dowling

Story—Dramatic. Scenario by Jack Cunningham, directed by Wallace Worsely, featuring Kitty Gordon.

Remarks

"Adele" has been adapted from "The Nurse's Story" by Adele Blenau. The heroine bears the name of the author and plays her part well, but the supporting cast is not up to par.

The production is a war story, but deviates somewhat from the usual picture of this kind. Instead of the hero rushing in while the heroine is clasped in the arms of the terrible German baron, Kitty Gordon seems strong enough to cope with the Boche herself and, after hurling him from her, shoots him with an automatic revolver. The film has plenty of action and there are several well photographed scenes, but in a number of places it is horribly unreal. In the smaller houses, the production may prove to be a magnet, but in the larger theatres there is little hope for it.

Adele Blenau, the daughter of a leading American surgeon, and herself an accomplished physician, after meeting Von Schulling and Fraser in a cafe, goes to France, where she assists in caring for Allied wounded. Fraser is wounded in a skirmish near the hospital and is saved by the daring and care of Adele. She later falls in love with him.

Von Schulling and party of German wounded are brought to the hospital. Von Schulling, being a captain, is placed in the only available officers' room, together with Fraser. In Adele's absence, he leaps upon Fraser and starts to tear bandages from the Englishman. Adele returns and, after a struggle, beats the assailant off. The Germans then attack the hospital and Adele and Fraser are left in their power.

Adele is given the alternative of seeing Fraser killed and being made the mistress of Von Schulling or betraying her country. She apparently takes the latter alternative, but plans with Allied officers to baffle the Germans. When the English attack, Von Schulling seizes her, but she again beats him off and shoots him. A happy reunion concludes the picture.

Box Office Value

One day.

"CHEATING CHEATERS"

Select. Five Reels.

Cast

Ruth Brockton.....Clara Kimball Young
Grace Palmer.....Anna Q. Nilsson
Tom Palmer.....Jack Holt
George Brockton.....Frederick Burton
Steven Wilson.....Frank Campeau
Antonio Verdi.....Nicholas Dunaew
Mrs. Brockton.....Mayme Kelso
Ira Lazarre.....Tully Marshall
Mr. Palmer.....Edwin Stevens
Phil.....Jess Singleton
Mrs. Palmer.....Eleanor Hancock
Ruth's chauffeur.....W. A. Carroll

Story—Comedy. Taken from play of same name. Scenario by Kathryn Stuart, directed by Allan Dwan, starring Clara Kimball Young.

Remarks

This picture follows the play very closely and the doing of the two bands of crooks are well brought out. But the suspence so marked in the stage version is lacking in the film and, for this reason, has little of the fascination of the original.

The all-star cast supporting Miss Young did capital acting, the work of Jack Holt, Frederick Burton, Tully Marshall, Frank Campeau, Nicholas Dunaew and Mayme Kelso being especially deserving of high praise. The direction and photography is good.

In spite of the weakness of the film, the picture should prove a strong attraction because of the popularity of the play as well as that of Miss Young.

Box Office Value

One day.

INJURED, GETS AWARD

Bessie Chanklin obtained a temporary award against the Famous-Players Lasky Company last week for injuries received while producing a film at the Fort Lee studios on Oct. 10th.

The complaint was made before Deputy Commissioner George J. Jaeger, of the State Department of Labor. Miss Chanklin said she was "doubling" for Margurite Clark and fell while jumping from one floor to another. She injured her spine and the lower part of her back. Her salary was $30 per week and the award was for $10 a week for the present. A permanent allowance will be decided on at another hearing.

WORLD CONTEST ENDS

The results of the contest between the managers and salesmen of the World Film Corp. in booking the Second Official War Picture of the Division of Films. "America's Answer," has been announced. The managers' prizes went to George J. Schaefer of the New York office and the salesmen's to Ben. S. Morgenroth.

Mr. Schaefer received a green gold case, full jeweled, open-faced watch inscribed with his name and the words, "Manager's Prize—'America's Answer' Contest, 1918. —Division of Films."

Morgenroth's prize is to be a percentage of contracts on a basis of theatres in his territory.

The eleven highest salesmen are as follows: Ben Morgenroth, New York; H. E. Friedman, New York; Jay Emauel, Philadelphia; J. C. Bullwinkle, Boston; Salesman Rose, New York; H. M. Davis, Boston; Emile Bullwinkle, New York; F. C. McConnell, Detroit; A. L. Ehrlich, Cleveland; B. Lyon, Chicago; H. M. Starrett, Cleveland.

UNIVERSAL MEN PROMOTED

Several promotions have been made in the Universal Company and became effective last week. Gus. A. Metzger, manager of the New York Jewel Exchange, was made district manager for the Rocky Mountain territory. At the same time, Hal Hodes was put in charge as assistant general manager of the Universal exchanges. During Joe Brandt's absence most of the serial and news reels work will be done by Mrs. F. Todd, his assistant and Miss Blanche Wallach, Mr. Brandt's secretary. Both have been with the Universal for several years.

UNIVERSAL TO AID WARRIORS

When Eddie Cumberland returned from Camp Upton he was immediately given a position by Universal, where he had formerly been head booked in the New York Exchange. Carl Laemmle has notified all Universal Film exchange managers to prepare positions for all their employees who served in the war either in the army or navy.

INDUSTRIAL DEPT. SUCCEEDS

The Industrial Department of the Universal, which was first installed a year ago, has proven successful, and President Laemmle has ordered that an industrial representative be placed in every exchange in the country to look after the industrial end of the business.

DEATHS

(Continued from page 31)

known showman of Coney Island, N. Y., died January 14 at his winter home in Petersburg, Fla., aged sixty-six years. Jackman was born in Newburyport, Mass., where he worked in a moulding and planing mill and later owned one of his own. In 1886 he turned his attention to inventing amusement devices and started the roller coaster, which made its first appearance at the Haverhill Rink in 1887. It soon became popular all over the country, and one was built at Coney Island, where it was known as "Jackman's thriller." He is survived by his wife, a brother, Charles Jackman, and three sisters. He was a thirty-third degree Mason and a director of the Coney Island Bank.

MRS. AGNES NICHOLS, formerly proprietor of the Gaiety Theatre, Albany, N. Y., died January 14 at her home in that city, aged sixty years. Death was due to cancer, following an operation. Mrs. Nichols was the widow of Howard B. Nichols, once manager of the Gaiety Theatre, and for many years was owner or proprietor of many theatres in large cities throughout the Eastern United States. These included the Lyceum, Troy; Empire, Philadelphia; Auditorium, Springfield, Mass., and McGregor Park, Glens Falls.

MRS. MARY E. RANDALL, an actress, died last week at her home in this city, from pneumonia, aged forty-four years. Mrs. Randall began her stage career in stock and played in companies at Rochester, Utica, Boston and Brooklyn. For the last few years she had appeared in vaudeville with her husband, who, with one child, survives her. Funeral services were held at the Campbell Funeral Church and the body was shipped to Boston for interment.

Max Saher, a playwright, died at the New York Hospital last Monday afternoon, where he had been taken three days previously suffering from double pneumonia. He was twenty-six years old and was private secretary to Mrs. G. Vere Tyler.

VAUDEVILLE REVIEWS

(Continued from pages 7, 8 and 14)

MAJESTIC

(CHICAGO)

The Wilson Aubrey Trio caused no end of merriment with their bar act and comedy wrestling.

Kranz and La Salle received a royal welcome and retaliated with popular numbers rendered in old-time form.

Harriett Rempel and company in "Tarrytown," injected pathos and comedy into the little playlet, which received instant recognition.

Beatrice Herford offered a repertoire of characterizations that were delightful.

Emma Carus, with Walter Leopold, capably offered her new numbers and bright talk to an appreciative audience. Miss Carus has always been very popular in Chicago, and she scored an instantaneous success.

Milt Collins, with a rapid fire monologue, which burlesques timely topics of the day, was the recipient of many plaudits.

Van and Schenck received the honors of the bill and were forced to render additional numbers for encores. Their musical repertoire is probably the best collection of songs now being offered in vaudeville.

Willie Brothers substituted for Albertina Rasch, and executed many difficult feats of aerial work. They were roundly applauded. H. F. R.

McVICKERS

(Chicago)

Rose and Dell, cyclists and acrobatic dancers, gave a speedy opening to the program and did splendidly.

Rushell and Devitt presented acrobatic dancing and some exciting tricks that were highly appreciated.

Arthur and Emma Cody offered their conception of soft and wooden shoe dancing, for which they gained plenty of admirers.

Charles C. Rice and company enacted a comedy playlet on the war which proved an entertaining vehicle.

The Kuehns, with their violin playing and singing, registered distinctly for the honors of the performance. Their double voiced yodeling proved to be very good.

Louis Hart and company displayed exceptional strength in their weight lifting offering.

Corbett, Sheppard and Dunn harmonized in ballads and, when they sang syncopated melodies, the audience could scarcely keep from swaying.

"Cheyenne Day," depicting life in the West, proved to be a riot of laughter and excitement. H. F. R.

FILM FLASHES

Fritzi Brunette has signed with Jesse D. Hampton to support William Desmond.

Goldwyn has announced Mae Marsh's third production, "The Bondage of Barbara," for release on Feb. 2.

Fannie Ward is trying to get a passport to leave for England, where she expects to take a rest before doing any more work on pictures.

J. A. Berst, president of the United Picture Theatre, Inc., left New York for Los Angeles last week, accompanied by Milton Grossman, general counsel for the United.

William Desmond, George Stevens and Marcel Roussillon are prominent in Florence Reed's new super-picture, entitled "The Call of the Heart." In this film Miss Reed takes a dual role.

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,
NEW YORK CLIPPER, 1604 Broadway, New York

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

ADDRESS.....

PLAYS

FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

We Invite all Singing Members of the Theatrical Profession to Examine an Assortment of
GREAT NEW UNPUBLISHED SONG NUMBERS
We are certain we can supply you with the kind of song material you want to complete your act and will gladly demonstrate those which may prove available for use. This is your opportunity to identify yourself with a great song before it is sung by every Tom, Dick and Harry.
CALL OR WRITE TODAY
KNICKERBOCKER HARMONY STUDIOS

THE GAZETTE SHOW PRINTING CO.

Theatrical type work of every description, including Heralds, Tonighters, Tack and Window Cards, Card Heralds, Cloth Banners, Half Sheets, One Sheets, Three Sheets type, etc. Write for samples and prices on your requirements.

We Do Commercial Printing, Too.

GAZETTE SHOW PRINTING COMPANY
Mattoon, Illinois, U. S. A.

WIGS and BEARDS

IN All Styles and Qualities

THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.
High Grade Qualities at Lowest Prices

SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc
Successors to
SIEGMAN & WEIL
18 & 20 E. 27th St. New York

DO YOU WANT
ORIGINAL IDEAS for musical compositions, perfect arranging, print-like writing, prompt delivery? Write or see
HUGHIE W. SCHUBERT
Crescent Theatre, Brooklyn, N. Y.,
or 489 State St., Brooklyn, N. Y.

A. FURMAN

Theatrical Costumer for the Best
Nothing too big nor too small. Vaudeville—Revues—Burlesque. Everyone furnished. Salesroom—1600 Broadway, Rector Building, Room 408, New York

New Patriotic For War Time Benefits.
PLAYS
Vaudeville Sketches. Stage Monologues, New Minstrel Material, Jokes, Hand Books, Operettas, Folk Dances, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Drills, Wigs, Beards, Grease Paints and Other Make-Up Goods. Catalogue FREE.
T. S. DENISON & CO. DEPT. 17, CHICAGO

FRED PLATE

300 W. 41st ST. PHONE BRYANT 1958.
TRUNK MANUFACTURER AND BAGGAGE REPAIR SHOP
FORMERLY WITH C. A. TAYLOR TRUNK WORKS

Wardrobe Prop Trunks, $5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.
Parlor Floor, 28 W. 31st St., New York City

Weatherproof Photo Reproductions
50 sample postal cards prepaid $1.50, 50 sample 8x10s $5.50 prepaid. Three-day delivery. Send any photo to copy. FRANK BARBEAU, 35 East Bridge St., Oswego, N. Y.

High Class
SECOND HAND GOWNS
L. GOODMAN
2315 S. State St. Chicago, Ill.

MANUSCRIPT PLAYS
MUSICAL COMEDIES
TABLOIDS, ETC.
CHICAGO MANUSCRIPT CO.
431 S. CLARK ST. CHICAGO, ILL.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES.
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.
Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY.
Schell's Scenic Studio, 581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn, Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

VENTRILOQUIST FIGURES.
Ben Hobson, 271 West 150th St., New York City.

VIOLINS AND SUPPLIES.
August Gemunder & Sons, 141 W. 42nd St., N. Y.

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
28 E. RANDOLPH ST. 733 W. MADISON ST.
CHICAGO
210 W. 44 STREET NEW YORK, N.Y.

Submit your Song-Poems NOW for free examination and advice. We revise poems, compose music of any description, secure copyright and employ original methods for facilitating FREE PUBLICATION or outright SALE of songs under a certificate GUARANTEEING you satisfaction.
SONG WRITERS' MANUAL & GUIDE SENT FREE
A Postal Card brings you a copy of our Free Booklet which tells you who we are, explains our methods and contains valuable information and instructions. This is your opportunity to learn the truth regarding the Song writing profession from a reliable and successful concern.
KNICKERBOCKER STUDIOS, 81 Gaiety Bldg., N. Y. City.

WIGS WORTH WHILE
Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 49th St. New York

I. MILLER SHOES
THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD.
ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE.
WE FILL EVERY STAGE AND STREET SHOE REQUIREMENT OF THE WELL DRESSED.
1554 BROADWAY NEAR 46TH ST., N.Y.
Chicago Store STATE ST. MONROE

PLAYS
VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, 2665 Decatur Ave., New York City. Stamp for catalog.

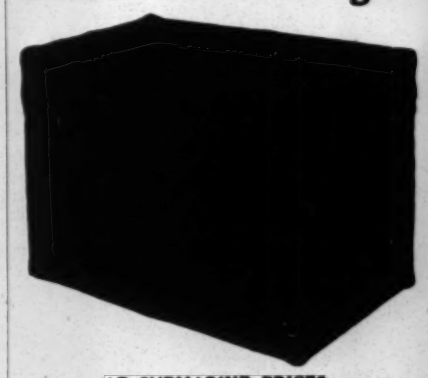
ALVIENE SCHOOL OF STAGE ARTS
225 W. 57th St., (Near B'way) N.Y. City

DRAMA
Oratory and Public Speaking
MUSICAL
Comedy and Light Opera Acting
DANCING
All Stage, Classic, Russian Toe, also Soft Shoe, Jazz, Tap, Eccentric
PHOTO
Play Acting and Vaudeville

Write L. IRWIN, Secretary, for Illustrated Catalog (mentioning study desired).

CARS
ZELNICKER IN ST. LOUIS

Bal's Dreadnaught



AT SUBMARINE PRICES

30 inch	$23.00	36 inch	$28.00
32 inch	24.00	38 inch	26.50
34 inch	25.00	40 inch	27.00
42 inch	$27.50		

WILLIAM BAL COMPANY
145 W. 45th St., N.Y. 4 W. 22d St., N.Y.
NEW CIRCULAR NOW READY
Mail Orders Filled Same Day Received
$5 Deposit Required

GOWNS FURS
ANDREWS, 506 S. State St., CHICAGO

PLAYS
List of Professional and Amateur Plays, Vaudeville Sketches, Monologs, Minstrel Material, Recitations, Dialogs, Make-up Goods, etc. CATALOG FREE.
FITZGERALD PUB. CORP'N.
Successor to Dick & Fitzgerald, 20 Ann St., New York.

SCENERY
Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.
Telephones { 2963 / 2964 } Chelsea
Pierce-Arrow Trucks
JOSEPH F. REILLY
Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS
HOBOKEN, N. J.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

WILLIAM RUSSELL MEYERS
Vaudeville Author
202 Palace Theatre Building, New York.
References: Eddie Leonard, Geo. Felix, Kane Erickson, Gordon Eldred, and others.

Shoe Jack's Shop

Estab. 1880
Sale of White Satin Slippers, $3.95
Other Shoes at Reduced Prices.
NO MAIL ORDERS
154 W. 45th St., N. Y. East of B'way Opp. Lyceum

WIGS
Human Hair, brand new, Irish, Dutch, Jew, 85c. each. Soubrette or Men's Dress Wig, $1.25, $1.75. Negro Wigs, 35c., 50c. Tights, $1. Paper Hats, Masks, doz. 35c. gross, $3.50. Catalogue Free.
G. KLIPPERT, MFR., 48 Cooper Sq., New York

THE TECHNICAL PRESS, NEW YORK